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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, JANUARY 24th, 1914

AND CONTINUING UNTIL THE MORNING OF THE DATE OF SALE, INCLUSIVE

A REMARKABLE COLLECTION

OF

ANCIENT CHINESE ART

IN

BRONZE, PORCELAIN, POTTERY

AMBER AND HARD STONES

SUMPTUOUS BROCADES AND OTHER RARE OBJECTS

UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THURSDAY, FRIDAY AND SATURDAY AFTERNOONS

JANUARY 29th, 30th and 31st, 1914

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

Catalogue No. 179

EXTRAORDINARY ANTIQUE
BRONZE RITUAL VESSEL

[illegible]

REMARKABLE COLLECTION

[illegible]

ANCIENT CHINESE BRONZES

BEAUTIFUL OLD PORCELAINS

[illegible]

FINE OLD CARVED [illegible]

[illegible]

THE PRIVATE [illegible]

[illegible]

AND [illegible]

MESSRS. YAMAMAKA & CO.

[illegible]

[illegible]

ANCIENT CITIES OF CHINA, [illegible]

[illegible]

THE ENTIRE COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

[illegible]

ON THE DATES HEREIN [illegible]

[illegible]

THE SALE [illegible]

MR. [illegible]

[illegible]

THE AMERICAN ART [illegible] MANAGERS

[illegible]

Catalogue No. 179

EXTRAORDINARY ANTIQUE
BRONZE RITUAL VESSEL

ILLUSTRATED CATALOGUE

OF THE

REMARKABLE COLLECTION

OF

ANCIENT CHINESE BRONZES

BEAUTIFUL OLD PORCELAINS

AMBER AND STONE CARVINGS
SUMPTUOUS EIGHTEENTH CENTURY BROCADES
INTERESTING OLD PAINTINGS ON GLASS

AND

FINE OLD CARPETS, RUGS AND FURNITURE, FROM ANCIENT
PALACES AND TEMPLES OF CHINA

COMPRISING

THE PRIVATE COLLECTION OF A CHINESE NOBLEMAN
OF TIEN-TSIN

AND OBJECTS PROCURED BY THE SENIOR MEMBER OF

MESSRS. YAMANAKA & CO.

AND HIS STAFF

DURING A RECENT VISIT TO
ANCIENT CITIES OF CHINA, SOME OF WHICH HAVE HERETOFORE
BEEN UNEXPLORED BY FOREIGNERS

THE ENTIRE COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON THE DATES HEREIN STATED

CATALOGUE WRITTEN BY MR. DANA H. CARROLL

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
ASSISTED BY MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK
1914

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

PREFATORY NOTE

Unwilling to depart from an habitual reticence that has characterized their several offerings of Oriental art productions for the widest public competition, in New York, wholly without restriction, the Messrs. Yamanaka have declined to authorize extended comment on the collection presented to public attention this year. It seems only fair, however, in good faith, to invite notice briefly to an assemblage of objects which only the "infinite capacity for taking pains," substantiated by a true "collector's instinct," could bring together at this date in the Occident.

The variety enjoins restraint, but it may be permissible to segregate a few of the bronzes which have appealed to a not altogether uninitiate observation. The animal sacrificial vessel of tapir suggestion may be the oldest bronze ever brought to America; its remarkable patina is its distinction. A beaker of "mirror-metal" is overlaid with that "natural patina in malachite shades of green" which Dr. Bushell has noted as being regarded by the Celestial experts as the "sure guarantee of age" (of a bronze), and is one of the finest examples which have reached these shores.

Students may compare the bronzes of the different ages. There are a number of *Chou* date—the dynasty of Confucius, the bronzes of which Ch'ien-lung chose exclusively for his gift to the ancestral temple of Confucius in 1771, so that each piece should be at least two thousand years old. (Some may be three thousand years old.) Most of the ancient bronzes with inscriptions are attributed by modern Chinese archeologists to *Chou*—a smaller proportion to *Shang*, with inscriptions of archaic pictorial script embodying the name of the departed to whom the piece is dedicated. Dr. Bushell says that no inscribed piece in modern collections can certainly be referred to the earlier dynasty of *Hsia*. From immemorial times the accidental discovery of these vessels on mountain sides and in valleys was considered felicitous, and names of cities and even of reigns were changed in honor of the event; and subsequent to the *Sung*, noble tombs no longer being regarded as sacred, they were excavated to enrich the repositories of native collectors. The collection comprehends both ancient and recent subterranean revelations, the patina authenticating

the age of the metal and the differing surfaces offering interesting opportunities for comparison.

Ambers of remote date appear in unaccustomed variety, eighteenth century brocades in a prodigal effulgence revealing the splendor of interior decoration of the palaces of the day, with accompanying rugs of lustrous surface and prolific imagery; some exquisite porcelains have been found, and uncommon potteries.

With the exception of the ambers, all objects for which stands would naturally be appropriate have accompanying stands of carved teakwood, whether indicated in the catalogue or not.

The dates of the various reigns mentioned in the descriptions follow in tabular form or in recapitulation.

DANA H. CARROLL.

NEW YORK, *January 5th*, 1914.

CHRONOLOGY

The periods or reigns mentioned in the catalogue descriptions are here set down with their dates; and from the beginning of the Ming dynasty in 1368 to the recent overthrow of the Ch'ing and last dynasty, two years ago, the names of all reigns are given, with their dates.

The Three Early Dynasties (known always to the Chinese as "The Three Dynasties"):

HSIA	B.C. 2205-1767.	LASTED 438 YEARS.
SHANG	B.C. 1766-1122.	LASTED 644 YEARS.
CHOU	B.C. 1122-255.	LASTED 867 YEARS.

It may be noted that, prior to about the middle of the ninth century B.C., Chinese dates are approximative, having been calculated backwards, but subsequent to that time the figures are accepted as accurate by scholars generally.

Of the Chou rulers, Wei Lich Wang reigned from B.C. 425 to B.C. 400.

King Nan (Nan Wang), the last real monarch of the Chou—though Tung Chou Chün reigned nominally till B.C. 249—surrendered to the ruler of the feudal state of Ch'in in B.C. 256. King Chêng, ascending the throne of Ch'in in B.C. 246, founded in B.C. 221 a real empire, on the destruction of the feudal system. This emperor-king—who was a burner of books and who ordered magnificently that his Ch'in successors should be recorded and known in numerical sequence to the ten-thousandth generation—was so baffled by fate that his son was murdered by a eunuch, and his grandson, a mere babe, was given into the hands of the founder of the house of Han, only to be with little delay despatched from this life. The Ch'in, beginning in B.C. 221, and the Han, beginning in B.C. 206, were succeeded by the Eastern Han (began A.D. 25) and the After-Han (began A.D. 221). The T'ang came in in A.D. 618, remaining on the records two hundred and eighty-nine years, till A.D. 907; the Northern Sung began A.D. 960, the Southern Sung A.D. 1127—lasting until the Mongolian ascendancy in 1280, the Yuan dynasty. This survived for eighty-eight years, until A.D. 1368, when it was followed by the Mings, who governed China until the arrival in 1644 of the Manchu conquerors—the Ch'ing dynasty, which retained power for more than two and one-half centuries until its recent overthrow by the pseudo-democratic upheaval.

It is to be remembered that, as the Emperor's name was never to be spoken in China, each ruler adopted a designation by which his reign should be known; this "reign title," or *Nien Hao*, is given in the following table with an English translation of its meaning or significance. The Chinese original is prefixed. The date first mentioned is in each instance the beginning of the reign.

EMPERORS OF THE 明 MING DYNASTY

Dynastic Title *Miao Hao*		Title of Reign *Nien Hao*	Reigned Years
太祖	T'ai Tsu	洪武 Hung Wu (Wonderful Bravery) A.D. 1368	31
惠帝	Hui Ti	建文 Chien Wên (Founder of Literature) A.D. 1399	4
成祖	Ch'êng Tsu	永樂 Yung Lo (Eternal Joy) A.D. 1403	32
仁宗	Yên Tsung	洪熙 Hung Hsi (Abounding Glory) A.D. 1425	1
宣宗	Hsüan Tsung	宣德 Hsüan Tê (All-pervading Virtue) A.D. 1426	10
英宗	Ying Tsung	正統 Chêng T'ung (Correct Ruler) A.D. 1436	14
景帝	Ching Ti	景泰 Ching T'ai (Great Brilliancy) A.D. 1450	7
英宗 (resumed government)	Ying Tsung	天順 T'ien Shun (Obedient to Heaven) A.D. 1457	8
憲宗	Hsien Tsung	成化 Ch'êng Hua (Perfected Influence) A.D. 1465	23
孝宗	Hsiao Tsung	弘治 Hung Chih (Marvelous Administration) A.D. 1488	18
武宗	Wu Tsung	正德 Chêng Tê (Correct Virtue) A.D. 1506	16
世宗	Shih Tsung	嘉靖 Chia Ching (Rejoicing in Purity) A.D. 1522	45
穆宗	Mu Tsung	隆慶 Lung Ch'ing (Eminent Excellence) A.D. 1567	6
神宗	Shên Tsung	萬歷 Wan Li (Ten Thousand Generations) A.D. 1573	47
光宗	Kuang Tsung	泰昌 T'ai Ch'ang (Great Abundance) A.D. 1620	1
熹宗	Hsi Tsung	天啟 T'ien Ch'i (Heaven Born) A.D. 1621	7
莊烈帝	Chuang Lieh Ti	崇禎 Ch'ung Chên (Great Luxuriance) A.D. 1628	16

EMPERORS OF THE 大清 GREAT CH'ING DYNASTY

Dynastic Title *Miao Hao*		Title of Reign *Nien Hao*		Reigned Years
世祖	Shih Tsu	順治	Shun Chih (Original Obedience) A.D. 1644	17
聖祖	Shêng Tsu	康熙	K'ang Hsi (Vigorous Glory) A.D. 1661	62
世宗	Shih Tsung	雍正	Yung Ch'êng (Concord and Uprightness) A.D. 1723	13
高宗	Kao Tsung	乾隆	Ch'ien Lung (Untiring and Exalted) A.D. 1736	60
仁宗	Jên Tsung	嘉慶	Chia Ch'ing (Rejoicing and Excellence) A.D. 1796	25
宣宗	Hsüan Tsung	道光	Tao Kuang (Truth and Light) A.D. 1821	30
文宗	Wên Tsung	咸豐	Hsien Fêng (Universal Prosperity) A.D. 1851	11
穆宗	Mu Tsung	同治	T'ung Chih (Perfect Ruler) A.D. 1862	13
		光緒	Kuang Hsü (Overpowering Light) A.D. 1875	33

宣統 Shin Tung (Excellent) A.D. 1909. Reigned 3 years.

REPUBLICAN PERIOD

President

袁世凱 Yuan-Shi-Kai (Triumphant Forever) A.D. 1912

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, JANUARY 29, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

WHICH INCLUDES CATALOGUE NOS. 1 TO 192

CARVINGS IN AMBER AND OTHER CABINET TREASURES

1—SEVENTEENTH CENTURY AMBER EGG-PLANT

The fruit of the egg-plant and scrolled vines, carved and pierced in clouded brown and yellow amber, smoothly polished.

2—SEVENTEENTH CENTURY AMBER DOG FU

In recumbent position, with head turned to one side and backward toward a smaller, playful Fu, sprawling in low relief over his back. His head in pure, light brown amber of limpid depth and clarity, the body opaque in a thick, grayish-yellow cloud.

3—TWELFTH CENTURY AMBER-MATRIX "FISH"

A broad and flat headed "fish," reptile or aquatic creature of some kind, with forelegs and a curling tail, is carved in a sprawling position with head on a rock—its body of translucent rich brown amber which overlies a beautifully marbled matrix of gray, yellow and olive-brown tones.

Length, 2 inches.

4—Dark Brown Amber Snuff Bottle

4

Ovoidal contour with short neck. Obverse and reverse carved in relief with full-length figures in ceremonial dress and the sides with rudimentary handles. Seventeenth century.

5—Brown Amber Seventeenth Century Snuff Bottle

Ovate form with short, in-curving neck, well-defined foot and flattened faces. Carved in low relief with animal grotesques.

6—Melon-shaped Amber Snuff Bottle

Clear translucent brown, and opaque squash-yellow amber, carved in the form of an elongated melon growing on its stem and surrounded by vines, flowers and smaller fruits. Highly polished. Seventeenth century.

Height, 2¼ inches.

7—Snuff Bottle in Black Amber and Brown

Profusely carved in high and low relief and engraved, the figure of a horse and two flying insects being worked in the opaque black portions of the amber, which take a fine ebony polish, and the clear, all but transparent amber-brown and pale-yellow parts carved with a rambling pine tree and a monkey, and brilliantly polished. Artist's signature incised. Seventeenth century.

Height, 2¼ inches.

8—Carving in Amber

Representing a mouse on Buddha's-hand fruit. Has teakwood stand.

9—White Coral Miniature Coupe

Semi-globular, in the shape of a writer's water-jar, with grotesque animals glaring at each other over the rim, from opposite sides of the orifice, their scrolled bodies carved in bold relief encircling the shoulder of the cup.

10—Silver and Cloisonné Enamel Snuff Bottle (*Ch'ien-lung*)

Ovoidal silver body enameled in royal blue of brilliant quality with conventional foliar scrolls, animal-head ornamental handles, a deep shoulder-band and delicate neck border.

11—Egg-shaped Brown Amber Longevity Snuff Bottle

Narrow foot and short neck. Bas-relief carvings of storks among waves and water plants, and the spotted deer under the pine-tree—repeated wishes of long life. Seventeenth century.

12—Extremely Rare Black Amber Snuff Bottle

12

Ovoidal contour on all sides, with a lateral depth greater than half its width, on a miniature molded foot and with short cylindrical neck. Smooth, softly polished surface with the deep hue of blackest ebony. On one face a calligraphic inscription lightly etched in several characters.

Height, 2½ inches.

13—Cloudy Amber Seventeenth Century Snuff Bottle with Green Jadeite Stopper

Ovoid contour, with flattened faces and short cylindrical neck, on a low foot. Smooth, polished surface throughout, with rudimentary side handles in bas-relief. Brilliantly polished opaque amber with the tone of clouded yellow agate.

Height, 2½ inches.

14—Black Amber Snuff Bottle

Ovoidal, of thick body with flattened faces, and short straight neck; with stopper. Deepest of ebony-black hue, and uniformly polished, with a surface of mirror-like brilliancy. Seventeenth century.

15—Glass-inlaid Gilt-bronze Snuff Bottle (*Ch'ien-lung*)

Ovoidal, the entire surface covered with emerald-green and ruby-red brilliants; gilt-mounted stopper.

16—Fifteenth Century Amber Pendant

In irregular arrow-head or flattened conical-fruit form; beeswax-brown, semi-translucent. Intricately carved in intaglio-cameo with studious personages, temples above waves and overshadowed by trees, the waves, foliage and flowers being engraved.

Length, 2½ inches.

17—Carved Amber Ornament with Serrated Top

Thin, reddish-brown, smoothly polished amber, carved on one side with the standing figure of a sage, on the other with a seated figure holding a book, an animal and a flying insect—the book bearing minute incised characters. Seventeenth century. Has stand.

Length, 3¼ inches.

18—Two Mother-of-pearl Snuff Bottles

Ovoidal, of pale brownish hue and pearly quality, with subdued luster, and enamel mountings.

19—Seventeenth Century Carved Amber Flower Ornament

Clear and brilliant red amber, of sparkling topaz-hued translucency against the light, enfolding a fleecy cloud or mass like snow in distant mountain hollows; carved and engraved in trailing, sinuous floral forms, with a brilliant polish.

Length, 3½ inches; with stand, 4 inches.

20—Two Conical Gourd-shaped Brown Amber Seventeenth Century Snuff Bottles

20

Carved in relief with rounded double-gourds, vines and blossoms, on all surfaces, and polished. Translucent.

Height, 2½ inches.

21—Lump of Amber in Natural Contour

Roughly, in the form of an American Indian stone hatchet-head standing upright, with a high protuberance extending along one face. Translucent pale-yellow amber, part clear and limpid, part clouded with lighter yellow; finished with a soft polish.

Height, 3¼ inches.

22—Red Amber Coupe

Shallow circular form with expanding rounded sides and wide mouth, and a delicately defined foot. Clear, transparent amber, brightly polished in its entirety. Seventeenth century.

Diameter, 3 inches.

23—Twelfth Century Four-sided Amber Cup

In hopper form, or inverted pyramid shape, with dragon side handles and four low pedestal feet, the tops of the sides alternately convex and concave. Transparent amber of rich tortoise-shell hue, and nashiji lacquer aspect due to sparkling crystalline structural variations. Archaic dragons carved in the round for the handles, their bodies extended over incised Shou characters. The whole brightly polished without and within.

Width, 3½ inches.

24—Seventeenth Century Carved Amber Lotus Flower Ornament

A triangular piece of clear, rich brown translucent amber, ingeniously carved, worked and engraved in the form of a beautifully modeled lotus blossom in high relief, on a veined leaf, with stems.

Length, 2½ inches.

25—Seated Figure Holding Child

Clear, translucent brown amber, blackening at the base. Coroneted seated figure carved in the round, the folds in the robes engraved, holding a man-child. On amber-glass stand. Seventeenth century.

Height, 2½ inches; with stand, 4 inches.

26—Fifteenth Century Opaque Red Amber Figure of Hotei

The happy, contented, portly god is reclining on his right elbow on a bag whose mouth he grasps in his hand. Carved in dense opaque amber of even, dark-coral red hue, with a light, soft polish. Has stand.

Width, 3 inches.

27—Two Brown Translucent Amber Statuettes of Kuan-yin on Amber-glass Stands

The goddess represented seated, in carved flowing robes; in one holding the infant Buddha across her breast, while in the other he is seated upright on her knee.

Height (with stand), 3¾ inches.

28—Seventeenth Century Carved Amber Horse

Modeled in recumbent position, his legs doubled under, tail swirling and head turned around to nose a bundle of books bound with a scrolling ribbon which rests on his rump. Clear, semi-transparent light brown amber, turning to pure, brilliant topaz against the light. Bright, lustrous polish; mane and tail etched with fine scrolls.

Length, 3½ inches.

29—Carving in Amber

Translucent golden-yellow color; Buddha's-hand fruit. Has teakwood stand.

Height, 3½ inches.

30—Specimen of Amber

Translucent flame-color. Has teakwood stand.

Height, 2½ inches; length, 3 inches.

31—Pale Transparent Amber Ornament

Carved in representation of a locust on a leaf, ingeniously arranged with stems and indications of the veining. Seventeenth century.

Length, 3¾ inches.

32—Red Amber Ornamental Carving of the Fifteenth Century

32

Sages clasping the emblematic peach of longevity are seated in the cloudland where the peach tree grows, a deer at their feet and a flying stork overhead—further symbols of a long life. Expressively carved in low and high relief in clouded red amber, translucent and brilliantly polished.

Height, 4¼ inches; with stand, 5 inches.

33—Twelfth Century Amber Ornament

Clear, translucent brown amber of a pronounced reddish tone, in thin slab-form, carved in representation of the complete head and body of the fish-dragon, with bold features, and scales and fins in low relief and incised.

Length, 4¾ inches.

34—Fine Carving in Amber

Golden yellow, in the form of a bunch of grapes, with stem and leaves and numerous squirrels.

Length, 3 inches.

35—Seventeenth Century Brown Amber Ornament

35

Translucent, turning to brilliant yellows against the light, and smoothly polished. Carved in form of a robust man with full, contented face, seated and holding a small jar with swinging handle over his knees, wearing on his back as cloak and head-covering in one the pelt of a spotted stag—emblem of longevity—with antlers and hoofs included as ornaments. The spots on the deer's coat are indicated by finely incised stars.

Height, 4 inches.

36—Twelfth Century Carved Amber Ornament

Sparkling, translucent brown amber with brilliant ruby reflections, carved with mythical monsters of the imaginative Chinese animal kingdom, with details in hair-line engraving.

Length, 3¼ inches.

37—Twelfth Century Amber Carving

Rich brown amber, with a sparkling translucency of brilliant topaz hue when held to the light, carved in the form of seamed, waved and weathered rocks in a grotto or woodland dell, with a winged insect and a frog crawling over them—the entire piece with a brilliant, luminous polish.

Length, 3½ inches.

38—Carved Amber Peach of Longevity

A luscious specimen of the fabled fruit of long life, of the tree blossoming but once in three millenniums, which, eaten at the hand of Hsi Wang Mu, queen of the fairies, conferred a span of life of three thousand years; carved in a brilliantly polished, beautifully marked specimen of opaque and semi-translucent tortoise-shell amber, partly encircled by leaves and branches in bold relief and undercut, near one of which is a flying bat—emblem of happiness. An ornament for suspension. Seventeenth century.

Height, 3¼ inches.

39—Clouded Amber Mountain Retreat with Sages

Elaborately carved in high and low relief, pierced, undercut and engraved, the substance in places clouded and opaque, in parts clear and translucent, almost transparent, the color ranging from pure amber-brown to a yellow-onyx note. Soft polish. A mountain retreat of the sages is pictured, with pagodas, rock peony trees, palms and other vegetation abounding, and two of the Immortals playing chess at the head of a flight of steps which lead down to a billowy sea where a canopied boat with a figure in it is tossing. Carved teak base inlaid with the Greek fret. Fifteenth century.

Height, 3½ inches; with base, 5 inches.
Width, 4½ inches.

40—Amber Crouching Dog Fu in Fifteenth Century Modeling

Clear, translucent, resinous amber of even, brown tone, with occasional pale yellow patches which have been utilized casually in the carving of the features and as markings of the dog. He crouches, all four legs doubled under him, with head turned over one shoulder and resting against the familiar ball, the head-protuberances and the bushy tail modeled in relief and traced with hair-line scrolls. A fungus branch curls over his back. Brilliant polish.

Length, 3½ inches.

41—Fifteenth Century Carved Amber Lotus Cup

Translucent pale yellow and brown amber with notes deepening toward black and manifold crystalline, frost-like striations; intricately carved in lotus motives; engraved and highly polished. The body of the cup is a narrowed and elongated lotus bloom lying on a long stem curling in lateral convolutions, while other stems fold and entwine about it supporting buds, blossoms and a flower with pierced seed-pod. A frog, a duck and an insect appear among the accessories. Brilliantly polished.

Length, 4 inches.

42—Fifteenth Century Opaque Amber Lotus Cup with Handle

Carved in relief and engraved. The bowl an open lotus flower lying on an entwined bundle of stems whose open and closed blossoms and seed-pods adorn and support the main body of the cup, the stem-ends and an extended petal forming a lateral handle. Dense amber of a dark jasper-red with broad patches of a pale yellow. Varied matt and lightly polished surfaces.

Length, 4½ inches.

43—Amber Ornamental Vase with Cover

Rich brown translucent amber with occasional light yellow veinings, and brilliantly polished throughout. Carved in representation of an oviform jar on a pedestal foot, with sloping shoulder and wide neck, the jar resting upon a base of carved rockery and upheld within the embracing arms of a peach tree in bearing, with the figures of a woman and a boy entwined within the branches, the boy apparently endeavoring to reach the fruit of long life. The carving is in bold relief and in the round, and the whole is in one piece of amber with a detached cover carved in continuation of the general motive. Seventeenth century. (Slight repair near lip.)

Height, 5¼ inches.

44—Twelfth Century Carved Amber Picture of Sages by a Mountain-side

In mottled red, dark mahogany-brown, dense opaque amber with a clear, transparent, nut-brown center which seen against the light is a brilliant topaz with a ruby-red streak. Carved in an abundance of imagery and virtuosity with bas-relief figures of genial and convivial sages in a mountain retreat, a stork flying among pine trees overhead—emblems of longevity. At the back of the mountain a fierce dragon with the fire-ball before him glowers upon a tiger, the king of the Chinese jungle, above leaping waves—symbolic of the eternal conflict between the supernal powers of the air and the mightiest of the earth.

Width, 5 inches; height, 4 inches.

45—Two Opaque Tawny Clouded-amber Snuff Bottles

45

Flattened-ovoid form with thick cylindrical necks, and stoppers. Carved in relief, one with sages and attendant and a Fu-lion and cub under pine trees, the other with a sage and votary under a pine and a Fu-lion under a peach tree; both with Fu-lion heads with ring, as ornamental handles. Seventeenth century.

Height, 4¼ inches.

45*A*—Tripartite Bamboo Flower Vase in Carved Yellow Amber

A section of a large bamboo trunk is flanked by a smaller limb on one side and a water jar on the other, carved in the round in a light, waxen-yellow clouded amber with dark orange markings. In bold relief are leaves and smaller branches, a phœnix and a frog. Seventeenth century.

Height, 3 inches.

46—Twelfth Century Amber Ornament

Rich translucent reddish-brown amber, carved in representation of a recumbent Fu-lion with a smaller one playfully sprawling on his back, and variously engraved with scrolls.

Length, 4 inches.

47—Clouded-amber Coupe

In the hue of lightly-browned meerschaum, carved in the shape of a poppy flower forming the cup, embedded in a mass of leaves, stems and buds, all brightly polished. Fifteenth century.

Length, 4¼ inches.

48—Tall Amber Stupa

Carved from a single stick of translucent amber in the form of a conical pagoda six stories high, with dome or lantern and torch, the walls etched in the form of regularly laid quadrangular stone blocks, with the cornices of the several stories successively receding toward the apex. In each of the first four stories are four recessed windows, a seated Buddha with clasped hands in alto-relievo in each. In the two upper stories the windows are blind. Amber of yellow-brown and deep red-brown tones and smooth soft polish. On a teakwood pedestal. Seventeenth century.

Height, 8¾ inches; with pedestal, 10¼ inches.

49—Fifteenth Century Image of Kuan-yin in Flecked and Mottled Amber with Matrix

The goddess sits in Madonna-like attitude against a rock shrine or back, the infant Buddha on her knee upholding a book. Carved in dense opaque amber and "matrix" in the rich, mellow brown tones of a meerschaum pipe of long and honorable service, the back exhibiting a surface as of porcelain with a crackle-glaze in beautiful warm brown tones. With stand.

Height, 4½ inches; with stand, 5¾ inches.

OBJECTS IN CARVED SOAPSTONE, JADE AND OTHER HARD STONES

50—Buddhistic Madonna (*Sung*)

Seated figure of Kuan-yin, Chinese goddess of mercy, embracing the Buddha as a mature infant who stands on her knee against her breast, holding a lotus blossom. Carved in soapstone of mottled gray, brown and amber tones, verging upon black in spots, with a predominant hue of deep brown. Mounted on a mahogany-brown thalamus.

Height, 7¼ inches.

51—Figure of an Emperor, Seated—Soapstone (*Ming*)

The "Son of Heaven" is represented seated on a rock, raised upon a rock base, his freely flowing robes adorned with delicately engraved, beautifully swirling cloud forms, with the wave motive and conventional lotus scrolls, and on the front below the belt with a large flying crane holding a branch of sacred fruit in its bill. The Emperor is in a high headdress, with the long ear-lobes of wisdom, his hair, whiskers and boots blacked with India ink. Carved in soapstone of dense texture and old-ivory tone.

Height, 7¾ inches.

(*Illustrated*)

52—Seated Soapstone Figure of Kuan-yin (*Ming*)

Elaborately carved in smooth, finely-polished soapstone of waxen surface and *café-au-lait* tone. The Chinese goddess of mercy is seated cross-legged, with hands resting on her knees, holding Buddhistic emblems. Her high headdress is overlapped by the cowl and she wears a diadem engraved with the lotus and scrolls, and lotus jewels in low relief adorn her breast. Her gracefully draped robes are bordered with broad bands of beautiful tracery.

Height, 7 inches.

(*Illustrated*)

53—Kuan-yin with Infant Buddha—Soapstone (*Ming*)

The "divine hearer of prayer" is seated, barefoot, with knees apart and one fore leg flexed, on a rock throne of carved teakwood, holding on her knee the infant Buddha who clasps an emblem in his hands. The goddess's robes are adorned with embroideries of cloud-forms, scrolls and floral constellations, etched with delicate precision. *Café-au-lait* soapstone with a patch of red-agate hue which has been balanced by overlaying the Buddha's garb with vermilion lacquer.

Height, 6½ inches; with base, 8¼ inches.

(*Illustrated*)

54—Buddhistic Madonna—Standing (*Ming*)

The figure, crowned and cowled, stands upright, holding the infant Buddha who carries a scepter. Her flowing robes, ruffled and waving to one side as in a breeze, are bordered with engraved lotus flowers and scrolls on a hatched ground. The cowl is edged with vermilion lacquer. Dark soapstone of reddish-brown mottled marble aspect, the brown deepening at the shoulders and face.

Height, 7¼ inches; on fixed stand, 8½ inches.

52

51

53

55—Soapstone Buddhistic Deity (*Ming*)

A female deity in headdress and cowl, with great dignity of bearing and solemn expression, sits with one foot folded under and one knee upon a low rock base, a large lotus flower carved as an ornament to the inner garment across the partly exposed breast. Soapstone of dark onyx and old-ivory hue, deepening to rich mahogany browns shading almost to black.

Height, 7 inches.

56—Statuette of Kuan-yin (*Ch'ien-lung*)

Carved in polished soapstone of *café-au-lait* hue, revealing in the back darker mottlings and at the crown a pale yellowish-brown. The goddess is seated upright, her left foot folded beneath her, holding in her right hand a sacred scroll, and facing slightly toward the right with head gently inclined. Her abundant hair, colored with India ink, is dressed high upon her head within a sort of cowl. Her flowing robes falling low away from her breast are finely engraved with cloud-scrolls and fillets and an intricate border.

Height, 5¾ inches.

57—Statuette of Kuan-yin with Scroll—Soapstone (*Ming*)

Seated with one foot folded under her and both hands on an upraised knee, the goddess of mercy faces the beholder, her head turned slightly toward the right, holding in one hand a scroll. Her robe, engraved with waves, cloud scrolls, and bat emblems of happiness in the skies, is painted in soft gray-blue and overlain with lacquer, the front of the headdress and back of the base lacquered in vermilion.

Height, 5½ inches.

58—Jeweled Deng-ho Image of Buddha, in Closed Shrine (*Ming*)

The Buddha squats cross-legged on a lacquered throne against a fire-gilt backing with cloud-white, *aubergine* and turquoise enamels. One arm is bare, its hand covered by the cloak which completely enfolds his other arm and hand. Delicately carved in yellow Deng-ho, the rare variety of soapstone which the Chinese treasure so highly that its commerce is based on the ounce. The cloak minutely engraved in hatch, wave and lotus motives, with ruby-red jewels centering the blossoms. Artist's signature incised in the back.

The carved teak shrine is adorned in front with applied ornaments of mother-of pearl and ivory, and surmounting it is a carved dove in gold lacquer, with wings outspread.

Height, 2¾ inches; with shrine, 14¼ inches.

59—Arhat Playing with Frog—Soapstone (*Ming*)

One of the Arhats, with breast and abdomen exposed and robe bound behind his armpits by a rope girdle, is seated with one knee raised, holding up to his shoulder a frog—his admired and inseparable companion—that is biting the large ring in his deep-lobed ear. His mouth is opened in a merry smile. His black hair is tonsured and his robes are engraved with cloud forms and flowers and a border of waves. The stone has an even, ivory-brown tone throughout.

Height, 4 inches.

62

61

63

60—Soapstone Recumbent Group—Arhat and Lion (*Ming*)

One of the Eighteen Arhats, his flowing and tasseled robes finely engraved with cloud-scroll ornamentation, reclines on a crouching Fu-lion upon whose upturned head he is looking down. The yellowish-brown stone, turned on some of the surfaces to a ripe meerschaum-brown, is marked on the lion's shoulder by notes of red, and the engraved ornamentation which represents gold embroidery on the robes retains in places the original gilding.

Length, 5 inches.

61—Soapstone Statuette of Kuan-yin (*Ming*)

The Chinese Goddess of Mercy is seated with feet folded under her and hands lying one over the other palm-upward in her lap. She sits upright, head slightly inclined, with benignant expression and carved with great dignity and refinement. Her robes are bordered with an ornate foliar scroll, finely engraved, retaining much of the gilding which originally embellished it. The stone of a light, pale yellowish-brown hue with waxen surface.

Height, 6 inches.

(*Illustrated*)

62—Arhat and Fu-lion—Soapstone (*Ming*)

Seated with one foot folded under him and one foot raised, the Arhat holds in his arm the Fu-lion, which climbs up his shoulder and has seized with its lips his large earring. His black beard, most delicately engraved, and his hair, are colored with India ink, and his robe is ornamented with fungus and cloud forms on cross-hatched grounds. The whole in the yellow tone of old ivory. Detached rock base bearing a foliate medallion in relief with a finely-traced arabesque border.

Height, 4¼ inches.

(*Illustrated*)

63—Seated Arhat on Detached Rock Base—Soapstone (*Ming*)

A being of powerful, dignified head, the Arhat sits cross-legged, holding a rosary over one knee. His elaborate robes are ornamented with broad borders of acanthus scroll and waves, finely etched and overlaid with gold. The characteristic waxy-yellow soapstone is mottled with expansive streaks and patches of red-agate hue and quality. On the detached rock base, a foliate medallion in relief with finely etched floral border.

Height, 5¼ inches.

(*Illustrated*)

64—Sleeping Rokan—Soapstone (*Ming*)

An old and partly bald man, enfolded in loose, plain robes, the Rokan or Arhat is represented lying on the ground, his sandalled feet projecting from beneath his cloak, his head and shoulders propped up on the back of a crouching Fu-lion over which he has folded his arms, dropping his chin upon them and composing himself for slumber. The lion remains alert and watchful. Carved in veined and mottled soapstone of gray and sandy-red aspect resembling carnelian.

Height, 3¼ *inches.*

65—Deng-ho Figure of Monzu, Chinese Goddess of Wisdom and Integrity (*Ming*)

The goddess reclines on the ground, facing the spectator, holding in one hand which clasps her upraised right knee a long-stemmed lotus-blossom, and in the other—whose elbow rests on a Fu-lion couchant at her side, looking up at her—a folded scroll. Her hair, bound over her forehead, hangs to the ground at her back; her flowing robes are without ornament. Faithfully carved in translucent Deng-ho of topaz hue and waxen surface—a variety of soapstone so highly appreciated among the Chinese that in traffic it is sold per ounce. Two-character inscription on the back—the artist's name, Yu Hsüan.

Height, 2 *inches.*

66—Seated Arhat—Soapstone (*Ming*)

An Arhat with strongly marked features and knit brows is seated on a rock base, holding the Fu-lion in his arms, the lion undercut in full relief, its back showing a tawny hue against the gray, waxen surface of the main body of the stone. The Arhat's eyebrows, hair, mustache and suggestion of a beard, and the wave-scroll border of his cloak are in hairline engraving, colored.

Height, 3 *inches.*

67—Deng-ho Seated Figure (*Ming*)

An Arhat seated on the ground, one foot folded under him and the other knee raised, gazes downward in meditation, a hand on either knee and in one hand holding a book. He is dressed in loose, folded robes, unadorned. Carved in pale, yellowish-brown Deng-ho, a variety of soapstone so valued in China that when sold its weight is measured by the ounce.

Height, 2½ *inches.*

68—Monzu Mounted on a Fu-lion—Soapstone (*Ch'ien-lung*)

The lion is represented walking on a fungus-scroll of openwork, on an up-shooting branch of which the goddess of wisdom and integrity rests one foot as she sits on the lion's back, side-saddle fashion, with one foot brought up to the opposite knee. She holds to the lion's mane with one hand and with the other proffers a rosary. Carved in detail in red and brown soapstone with an aspect of sard and jasper.

Height, 3 *inches.*

69—Five Lacquer Trays

Circular and shallow, with the rise of the bowl and the rim of woven texture and fluted. Variously decorated with landscapes and with figures afoot, ahorseback and in a boat, in numerous colors on a gold ground. Exterior of rim in vermilion lacquer. Inscriptions on bottom.

Diameter, 5⅜ *inches.*

70—Two Ivory Opium-pipes

Each made from one solid piece of polished ivory, mellow-toned, and ornamented only with a single seated figure, with accessories, carved in relief and engraved. The bowl of one pottery, of the other porcelain, both ornamented in enamel colors.

Length, 21½ *inches.*

71—Ivory and Lacquer Buddhistic Group (*Ming*)

71

Standing long-robed figure of a divinity holding in her right arm the infant Buddha, who rests one hand on her shoulder. Both figures are carved in wood covered with vermilion and gold lacquer, the head of the goddess in ivory which about the face has taken on a rich, mellow-brown tone of age.

Height, 9¼ *inches.*

72—Rhinoceros-horn Ornament

Hollowed underneath, the outside carved in representation of a bird in setting attitude with two smaller ones under one raised wing, the feathers of the larger bird finely engraved. The whole in various tones of brown. Carved and tinted ivory stand.

Length, 4¼ *inches.*

73—Rhinoceros-horn Libation Cup

Expanding from a rounded foot in lateral elongation and having a broad loop-handle, the form reproducing ancient bronze cups. Elaborately carved with numerous archaic dragons of varying form and features in bold relief and in the round, a dozen or more of them encircling the body and handle and a large four-clawed one sprawling at one end of the interior. Additional ornament of scrolls and palmations in low relief and engraving, and under the rim and on its surface incised borders of the Greek fret. Color, a rich, dark, reddish-brown. Tall carved teakwood stand.

Height, 4½ inches; length, 7¼ inches.

74—Rhinoceros-horn Libation Cup

With elliptical mouth, the sides contracting to a full, thick stem or trunk which acts as base and handle. Carved in low relief and undercutting with gnarled pines and other trees in a rocky landscape or grotto at the border of the sea, a boat transporting several persons appearing among billowing waves, the water and pine needles etched in fine lines. Color, a light fawn-brown. Tall carved teakwood stand.

Height, 4¼ inches; length, 7¼ inches.

75—Two Pearl and Lacquer Table Screens (*K'ang-hsi*)

On lacquer panels of rich, dark mahogany tone, two female figures are delicately applied in mother-of-pearl and brilliant enamels—blue, vermilion, green—carved and engraved, the shawl-collar of one of the figures being of cinnabar lacquer with the wave motive minutely incised. On the reverse of each, in applied characters carved in mother-of-pearl, the artist has composed a poem, signing it with an incised seal.

Height, 12¾ inches.

76—Beautiful Amber Necklace with Fei-t'sui Jade Ornaments (*Ch'ien-lung*)

Containing one hundred and eight evenly matched beads of pale yellow and brown translucent and clouded amber, with three intervening large beads of mottled green *fei-t'sui* jade besides the ornaments of the same stone, and pink coral beads in the pendant chains.

In box of vermilion and black lacquer with a long inscription on top of cover and mirror on inner side.

Length, 59 inches without pendants.

77—Mandarin Necklace of Fei-t'sui Jade and Coral, in Black Lacquer Box

Numbering one hundred and seventy-two beads of green jade and rosy pink coral, carved, pierced and engraved, and five green jade pendants pierced and carved with scrolling animal forms. Cover of box carved with a representation of the phœnix reaching toward a branch of a tree, and etched with an inscription in twelve characters.

Length, without the pendants, 60 inches.

78—Two "Chinese Ruby" Snuff Bottles

Pink tourmaline. Of flattened blossom form, obverse and reverse carved in low relief with Taoist Immortals at chess and other occupations, and the sides carved in bold relief with lotus flowers and carp. The stopper handles formed of pecking birds executed in the round, with wing and tail feathers engraved. In teakwood boxes with covers carved with Shou characters and bat symbols of happiness among cloud scrolls.

Height, 2¾ inches.

79—Small Blue Glass Bottle (*Ch'ien-lung*)

Dense opaque glass of starch-blue tone, painted in white with a blossoming wild plum tree with wide-spreading branches.

Height, 3¾ *inches.*

80—Imperial Yellow Glass Bowl (*Ch'ien-lung*)

Deep, with ovoidal contour and delicately everted lip, on low circular foot. Thin, translucent, sonorous glass of even, Imperial yellow color, and brilliant surface, both exterior and interior. Etched underneath the foot, within a double square: "Chien-lung nien-chih" (Made in the reign of Ch'ien-lung).

Diameter, 6 *inches.*

81—Antique Glass Bottle-form Vase (*Ch'ien-lung*)

Ovoidal with straight neck. Dense, opaque, Imperial yellow glass with lustrous surface. Four-character mark of Ch'ien-lung engraved on the foot.

Height, 9¼ *inches.*

82—Antique Glass Bottle-shaped Vase (*Ch'ien-lung*)

Ovoid, with tubular neck; fashioned of thick, opaque glass of light pistache-green color. Four-character mark of Ch'ien-lung incised underneath the foot.

Height, 9½ *inches.*

83—Remarkable Carved Rock Crystal Vase with its Own Original Cover (*Ch'ien-lung*)

Fashioned in the form of ancient bronze and jade vases of flattened pear-shape, on a low foot, with loop-handles supporting large loose rings. Heavily and deeply carved with a high-relief decoration of numerous phœnixes in various attitudes among tree peonies and cloud scrolls, with details etched; handles intricately carved with the sacred fungus, the loose rings smoothly polished; at lip and foot an engraved fret-border. The cover carved with a *shih-lung* or earth dragon, and having at its lower edge a corresponding fret-border.

Height, 15 *inches.*

84—Tall White Jade Vase with Cover

Flattened flask shape on a low foot. Of a soft, even, gray-white tone throughout, translucent and with a texture revealing inner mottlings without change of color. Brilliantly polished, the broad faces left unornamented and the narrow sides carved with ascending four-clawed dragons in high relief, their necks and heads undercut and modeled in the round above the shoulder of the vase, forming side-handles sustaining each two loose rings. The highly polished cover, of the same perfection of texture and polish, is surmounted by another four-clawed dragon, undercut in full relief, supporting the pearl of omnipotence on his back, which is finely engraved with scales, and carrying also two small loose rings. The lip of the vase and the contiguous body of the cover ornamented with delicately traced, perfectly proportioned Greek fret.

Height, 12¼ inches; width, 5 inches.

85—White Jade Buddha—Enthroned

A massive figure, seated, the hands folded on the crossed legs, boldly and freely sculptured in flowing robes, the breast ornamented with jewels in low relief, the long ear-lobes of wisdom undercut. The jade is of pure, dense gray tone throughout—opaque, with translucence in the ear-lobes and other thin places—and smoothly polished. Mounted on a lacquer thalamus, gilded, the tall gilt back carrying a filigree border of Buddhistic emblems ornamented in turquoise enamel.

Height, 9¼ inches; width, 6¾ inches.
Height, with throne, 15¼ inches.

86—Translucent Moss-green Jade Vase with Cover

Elongated flattened ovoid body on a low pedestal-foot, with sloping, flask-like shoulders and broad, shallow neck. Rare jade of a rich, dark moss-green, with the quality—unusual in this hue—of translucence. Elaborately carved in low relief on all sides with dragon motives and scrolls, the heads of two conventionalized dragons appearing on each broad face with a Shou character between them. Two scaled dragons carved in the round form side-handles on the neck, each sustaining a heavy loose ring. Another dragon, undercut in full relief, with two small loose rings, forms the handle of the cover, and both cover and the neck of the vase are surrounded by downward-pointing borders of conventional palm leaves.

Height, 13¼ *inches; width,* 5 *inches.*

87—Green Jade Vase with Cover and Stand (*All of Jade*)

Dense gray-green jade in the form of a pilgrim-bottle body but with broad, elliptical neck, on an elliptical pedestal-foot, with two fixed side-handles on the neck. Both faces occupied by large circular medallions of floral motives, embracing lotus conventionalizations, surmounted on the neck by a deep palm-leaf border carved and engraved with fret and dragon scrolls. The pierced and undercut S-handles are carved with intaglio scrolls. The base and cover are in jade of a more pronounced green, though with grayish trend, the base carved and pierced with scrolls and floral borders, and the cover surmounted by an openwork handle formed of four dragons carved in the round and facing the four directions, their heads united and sustaining four loose rings and their scrolled tails forming a relief border encircling the body of the cover. An inscription incised within the foot declares the piece a Ch'ien-lung treasure.

Height, complete, 18 *inches.*

88—Wall Vase of Lacquered Pewter (*K'ang-hsi*)

In the form of the half of a globular pear-shape vase on a low foot and tapering to a short neck with spreading lip. The substance is pewter, coated with a rich, full-bodied cherry-color lacquer, and the whole was made in imitation of the Lang-yao *sang-de-bœufs*—successful in form though not in color, but quite interesting. Back lacquered in black.

Height, 10 inches.

89—Imperial Enamel Vase (*K'ang-hsi*)

Squat pear-shape with elongated and full neck, on low foot. Gilded bronze of resonant, musical tone, decorated in *famille verte* enamel colors on a gray and pearly-white enamel ground which discloses pinkish hues. The decoration consists of landscapes and water, with mountains, trees, a pavilion, rocks and a boat, distributed over the surface, in different tones of green with yellow, aubergine and coral-red. The enamel foot bears a four-character mark declaring the piece to have been made at the order of the Emperor K'ang-hsi.

Height, 7 inches.

90—Pair of Unusual Illuminated Pewter Jars with Covers

These examples are rarely found. The jars, ovoid, of the familiar ginger-jar shape with mandarin covers, are formed of pewter and the entire surface is painted in oil-lacquers with castles, pagodas, landscape and figures in blue, green, vermilion, ivory-white, old-rose and gold, on a black ground. Eighteenth century.

Height, 9½ inches.

ANCIENT BRONZES

"Ancient bronzes are divided by Chinese archæologists into two great classes, the first class including the relics of the three ancient dynasties, Hsia, Shang and Chou; the second class those of the Ch'in, Han and later dynasties. The year B.C. 221, in which Ch'in Shih Huang proclaimed himself 'the first Emperor,' is the dividing line between the two classes. . . .

"King Wu was the founder of the Chou dynasty (B.C. 1122-249), to which period most of the ancient bronzes with inscriptions are attributed by archæologists of the modern school in China. A smaller proportion is referred to the Shang dynasty with short inscriptions of archaic pictorial script, in which the name of the deceased to whom the piece was dedicated is generally one of the cyclical characters. The preceding Hsia dynasty is meanwhile left unrepresented, in that no inscribed piece in modern collections can certainly be referred to it."—*Chinese Art*, by S. W. Bushell, C.M.G., B.Sc., M.D.

The bronzes in this collection are all of the Shang, Chou and Han dynasties, with a single exception belonging to the Sung and a few of the mirrors which date from the T'ang.

HSIA	B.C. 2205-1767
SHANG	B.C. 1766-1122
CHOU	B.C. 1122-255
CH'IN	Began B.C. 221
HAN	Began B.C. 206
T'ANG	A.D. 618-906
SUNG	A.D. 960-1179

91—Plain Bronze Mirror (*Han*)

Circular form; left unadorned save for molded lip and outline medallion ring; almost wholly covered on all surfaces with a dull malachite patina and brown earthy incrustations.

Diameter, 5½ inches.

92—Two Round Bronze Mirrors (*Han*)

One, covered throughout with a brown patina, has a decoration of sea monsters, and birds perched and flying, among bunches of grapes, vines and foliations, and a conventional foliate border. The other, its mirror surface thickly incrusted with green, is further coated and incrusted on its top with similar color, covering its decoration of conventional relief and hatch.

Diameters, respectively, 3¾ inches and 3¼ inches.

93—Three Small Round Bronze Mirrors (*T'ang*)

One, coated with a black-brown patina and thickly incrusted in green and brown, carrying a decoration of young chickens in bas-relief with hatch and pointed borders; another, with a decoration of conventional birds in fine relief outline, bosses and a

point border, exhibiting gray-olive patina and a mass of heavy incrustations in green, yellow, red and black. The third displays a thin patina of light, silvery-gray tone, with malachite, gray and earthy-brown incrustations.

Diameters, respectively, 3¾ inches, 3¼ inches and 3 inches.

94—Remarkable Small Bronze Mirror (*Han*)

Circular, its polished flat surface covered with one of the richest of black patinas, the true "mirror-black" of admirable quality. The rim rises in a flange, protective of the decoration on the top surface, which consists of the grapevine in bearing and mythical sea monsters, arranged in a central medallion and border separated by a molded ring, the design modeled in low and high relief. It is largely incrusted in pale green, some small patches of which attach to the opposite mirror surface.

Diameter, 3 inches.

95—Small Round Bronze Mirror (*Han*)

With beveled edge, and a decoration of four tigers in outline relief with geometrical and foliate designs, point, hatch and dot borders; coated with a gray-black and lead-colored patina, and pitted in malachite-hued disintegration.

Diameter, 4½ inches.

96—Bronze Round Mirror (*Han*)

Decorated in light line-relief and incision with bird and dragon conventionalizations and hatch and serrated borders. Gray and malachite-green patina with heavy malachite incrustations.

Diameter, 5 inches.

97—Bronze Round Mirror (*Han*)

Elaborately ornamented with the "Four Gods" decoration and accessories, the signs of the Chinese zodiac, a dragon and phœnix scroll border in archaic conventionalization, and an outer border of foliar scroll, variously modeled in high and low relief and incised. The whole covered with a patina of dark steel-gray.

Diameter, 4¾ inches.

98—Green Bronze Mirror (*Han*)

Circular form, the mirror surface evenly coated with a brilliant olive patina of various shadings. A similar patina, but with unctuous surface of dull luster, is almost uniformly distributed over the decorative top of the disk, which is adorned with sea-horses and other animals and large birds, among bunches of grapes and vines, within a double point border.

Diameter, 4½ inches.

99—Circular Bronze Mirror (*Han*)

Profusely decorated in high and low relief modeling with luxuriant bunches of grapes and rambling vines, among which sea monsters disport, song birds perch and fly, and butterflies are seen on the wing. Coated with a lustrous black patina, with slight greenish incrustations.

Diameter, 4¾ inches.

100—Bronze Round Mirror (*Han*)

Thin, with beveled edge and depressed medallion upper surface, and coated throughout with a black patina tinged gray and pitted in malachite fracture. Decoration, conventional birds and geometrical forms in outline relief, with bosses and bold scrolls, point and hatch borders.

Diameter, 5½ inches.

101—Dark Bronze Round Mirror (*Han*)

Slightly convex, with beveled rim, and depressed-medallion upper surface within an inclined border or shoulder. Relief decoration involving the conventional dragon, tiger, turtle and bird, with an archaic animal-scroll border. The whole covered with a rich patina of deep tone verging upon black and of unctuous surface, with delicate malachite incrustation.

Diameter, 6 inches.

102—Large Silvery Bronze Convex Mirror (*Wei*)

Circular, its mirror surface exhibiting a silver-gray patina with patches of malachite, red and sandy-brown. The ornate decoration of the top, in *cire perdu* modeling with subsequent tooling, involves the dragon, phœnix and tiger, the turtle within the coils of a serpent, animal masks, sundry borders and an inscription informing the user that in it she may see herself as beautiful as the flowers, the stars in the sky—with other exquisite hyperbole. Even patina of silvery tone, with light incrustations of malachite hue and the pale brown of dry earth.

Diameter, 8 inches.

103—Bevel-edge Round Bronze Mirror (*Han*)

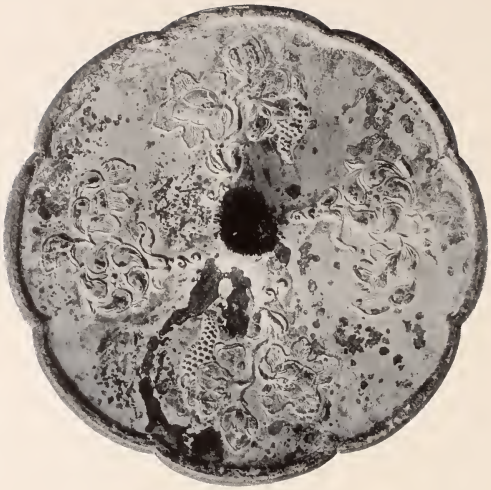
Coated on both surfaces with an olive-gray patina of varying tone, incrusted and pitted in malachite; decoration, birds and geometrical devices in outline relief, with bosses, and hatch and successive and varied angular borders.

Diameter, 6 inches.

104—Bronze Foliate Mirror (*T'ang*)

Round, the scalloped rim thickened as a narrow flat border for the upper surface, which carries a lion and peacock decoration in bas-relief, covered with a black patina and sundry malachite and rusty-red incrustations. Varied patina and incrustations on the mirror side.

Diameter, 6¼ inches.



105—Large Bronze Foliar Mirror (*T'ang*)

Circular, the foliated rim beveled and thickened at the top; the smooth upper surface decorated with peony sprays modeled in relief and engraved. Both upper and lower surface of mirror quality; the metal of clear, ringing tone. Luminous silvery patina, with incrustations manifold and varicolored.

Diameter, 9½ inches.

106—Silvery Bronze Mirror (*Han*)

Circular and heavy, and retaining much of its mirror quality amid incrustations of malachite-green and rusty brown hue, the light color of the metal resulting from the quantity of tin used in the alloy. On the top, within a central medallion of beaded outline, the favorite decoration of mythical sea-animals molded in bold relief among grapes and vines, the medallion surrounded by a band of various birds and flying insects also amid grapes, and within the rim a narrow conventional border of detached floral forms.

Diameter, 6 inches.

107—Heavy Circular Bronze Mirror (*Han*)

Convex, with beveled rim, the upper surface sloping downward from a sharp edge to a large depressed medallion with elaborate ornamentation. The sloping surface carries a band of refined scroll, alternating and repetitive, and an inner serrated border. The major decoration embodies in bold relief a representation of Hsi Wang Mu, "Royal Mother of the West" and Queen of the Fairies, and Tung Wang Kung (whose title as regnant in equally imaginative realms of the East is imitative), with attendants, besides an archaic dragon and a tree—possibly the peach tree of the genii, which grew in Hsi Wang Mu's delectable dominion in the Kun-lun Mountains and blossomed once in three thousand years, conferring that span of life on those who ate of its fruit. Rich olive-brown and grayish patina, verging upon black, with malachite pittings.

Diameter, 7½ inches.

108—Large Bronze Foliar Mirror (*T'ang*)

Circular, with foliate perimeter; a thin, flat disk, of sonorous quality, coated with a rich dark brown patina and gray-olive, malachite and dull reddish incrustations. The decoration, in bas-relief, includes an Arhat and a peacock, with trees, scrolls and symbols.

Diameter, 8½ inches.

109—Bronze Libation Cup (*Sung*)

109

Tall form, of irregular horn-like aspect, the lip slightly pointed in leaf-shape. Lower body in the form of a seated phœnix, the head projecting forward and the long feathers modeled and carried almost to the top of the back of the cup. Rich, lustrous patina of deep, dark-olive green, with reddish earthy incrustations.

Height, 6¼ inches.

110—Dark Bronze Beaker (*Han*)

Narrow spreading foot, slender body and trumpet lip. Lateral flutings above and below the mid-section, which is adorned with ridges, bosses and incised scroll-fret; similar ornamentation on the base, without the ridges. Lustrous patina with notes of verdigris, olive, malachite and moss and the green of boiled tea-leaves with gray and blue-gray fleckings, amid reflecting surfaces so deep and dark in tone as to be almost a luminous black.

Height, 8¾ inches.

111—Bronze Round Mirror (*Han*)

Thin disk, slightly convex; steel-gray patina with pale-olive notes and roughish incrustations on the mirror side. On the top, within a depressed central medallion, the "red crow" and the signs of the zodiac, in light relief, with bosses and a hatch border; the medallion surrounded by a narrow point border and a wide band of bold scroll. Dark patina and thick, grayish-green incrustations.

Diameter, 6½ inches.

112—Bronze Camel-bell

Ovoidal, somewhat flattened, outlined in half-round ridges, which are further used as boundaries near the top for four small sections or panels in form of a band, two holding four bosses and two three bosses each. Short quadrangular neck with cross-bar and chain for suspension. Rich, unctuous, thick patina of olive and malachite notes, with somber mottlings. Carved frame-stand.

Height, 7 inches; with stand, 14 inches.

113—Unique Ceremonial Bronze Cup with Spout (*Han*)

On three short monster-legs. Low, shallow, palmate form, the leaf-tip extended to form the spout. Incised scroll-fret band beneath the lip, from it depending palmate medallions with incised scroll decoration. Under the spout two archaic dragons surmounting the ogre face. The legs are small monsters with human form and bird head, supporting the cup as caryatids. Cup form and medallions alike carry out and suggest the monster's bird head. Dark olive, brown, light green and mottled patina with iron-rust incrustation.

Height, 3 inches; diameter, 6 inches.

114—Red Bronze Beaker (*Han*)

Base and mid-section with an elaborated, finely incised scroll-fret and bosses, with the addition to the midband of two vertical ridges. Smooth patina of light-bronze and dull cherry-red, with green-turquoise and gray fleckings, and rich green and dark olive notes in the denser parts.

Height, 10 inches.

115—Bronze Tripod Sacrificial Vessel with Handle (*Han*)

More or less in the shape of a small frying-pan, with deepened bottom, standing on three slightly curved spear-head legs with points downward. Long curved handle finishing with a dragon-head. Turquoise-green patina with patches of cobalt-blue.

Height, 5 inches.

116—Bronze Vase of Flattened Pear-shape (*Chou*)

With broad, truncated neck and deep foot. The neck is surrounded by a band of incised and relief ornament comprehending the fret and open scrolls, battle-axes and the symbolized features of the tiger or ogre. The "tiger's eye" recurs in a narrow scroll band about the foot. The entire surface of the jar is covered by a thick patina of rich malachite tones, mingled with warm, reddish-brown and iron-rust hue, and various incrustations.

Height, 6½ *inches; width*, 5¼ *inches.*

117—Bronze Beaker (*Han*)

Conventional form, with scarcely definition between the mid-section and the trumpet lip or mouth; in the size of a large drinking-cup easily handled. The flaring neck left plain, the lower sections displaying an archaic scroll ornament deeply incised. Olive-brown patina of dull luster, with dark-olive and grayish-malachite patches, overborne by a denser ærugo of cinnabar-lacquer hue.

Height, 9 *inches.*

118—Bronze Sacrificial Wine Jug with Straight Side-handle (*Han*)

Compressed-spherical form on three stocky legs, with hinged cover, and short spout in the model of a conventional dove's-head, the upper beak swinging on a hinge. Soft olive-brown and rich malachite-green patina.

Height, 6 *inches; width*, 10½ *inches.*

119—Bronze Incense Burner (*Han*)

Circular, with bulging body, everted lip and deep, slightly-spreading foot; two dragon-head loop-handles with quadrilateral drops. Decoration, the lineaments of the *t'ao t'ieh* ogre in bold relief. Thickly incrusted in tones of dull brick-red and malachite- and turquoise-green from prolonged subterranean lodgment.

Width, 10 *inches.*

120—Bronze Libation Cup (*Han*)

120

Helmet-shape bowl, with side handle, on three triangular spear-head feet. Two stems rising from the rim terminate in knobs. On the body a band of fret-work and scrolls, with ring and bead borders. The entire exterior surface covered with a mottled green, dull-red and silver-gray patina, with green incrustations.

Height, 8 inches; width, 7½ inches.

121—Bronze Tripod Jar (*Han*)

Small caldron on straight (solid) tubular legs with two loop handles rising from the rim. Decoration, a single band of incised scroll with ridges and bosses. Patina of rich, dark moss-green with rusty and mahogany-brown mottlings. Has teakwood cover with carved white jade knob-handle.

Height, 9½ inches.

122—Semi-globular Bronze Offering-stand (*Ch'in*)

With slightly contracted lip and wide mouth, on a tall, gracefully curving and spreading foot. Two side-handles of cylindrical section. Adorned in bands of incised scroll fret. Patina of rich dark green with malachite tones and mahogany-brown.

Height, 7½ inches.

123—Ancient Bronze Quadrilateral Jar (*Han*)

Swelling sides with sharp edges, short neck with thickened square lip, and slightly spreading quadrangular base. Two animal heads in relief on the shoulder. Rough, coarse patina of pale turquoise-blue and the green of the washed turquoise, interspersed with patches of iron-rust—the deposit from the disintegration of some adjacent object or material—and here and there outcroppings of the original metal little altered in surface or hue.

Height, 11 inches; diameter, 6 inches.

124—Bronze Treasure Jar (*Chou*)

Squat ovoid body with thick neck and wide, flaring mouth. On the neck a band of incised fret overlain by heavy raised scrolls has at opposite sides two animal heads in high relief, and below it are two sharp raised rings, which are repeated on the foot. Dull patina of pewter-like quality and gray tone, throughout, with heavy red and green incrustations. In the interior an incised inscription saying the jar is to hold the family's treasures.

Height, 5½ inches; diameter, 5½ inches.

Almost the exact counterpart of this vase is recorded and illustrated in the *Hsi Ch'ing Ku Chien,* the catalogue of the Imperial collection of bronzes in the palace at Peking, published in forty-two folio volumes by the Emperor Ch'ien-lung in 1751.

125—Bronze Covered Jar (*Han*)

Globular body, thick neck, slightly spreading mouth with inturned lip, and raised, almost straight foot. Body marked by two plain, narrow raised bands, that at the shoulder sustaining two small loop handles for suspension. On the cover a raised quatrefoil. Surface covered by a smooth patina intermingled with slight incrustations—the whole of a predominant deep cherry-red tone, mottled with green, gray and black, the interior of the cover showing a solid green.

Height, 8 inches; diameter, 5¾ inches.

126—Bronze Sacrificial Tripod Jar with Cover (*Han*)

In the form of a small caldron on three conventional dragon-head legs spreading in concave curve, with two upright loop-handles and a cover having three upstanding loops and a loose-ring handle. Incised ornamentation of archaic dragon and geometric scrolls. Olive and malachite patina with roughish incrustations.

Height, 7½ inches.

127—Heavy Bronze Tripod Jar (*Chou*)

Of bulbous form with two upright rim handles and plain cylindrical legs. A scroll-fret border beneath the slightly projecting rim, the scroll used further below to outline the bold relief decoration which occupies almost the entire surface. This consists of the emblematic cow's head with the detached horns, over each leg of the tripod, and a pair of descending archaic dragons in each of the spaces between the heads, the reliefs displaying sharply incised details. Above one of the heads appears in relief the character for "grandson," indicating that the bronze was to be retained and handed down in the family as an heirloom. The interior has the Chou mark and also an animal mark, apparently the elephant. Varying patina, largely of a celadon hue, with touches of iron-red, and black patches. Teakwood cover, with jade handle carved and undercut with bird and animal forms and branches.

Height of bronze, 8 inches (with stand and cover, 12 inches); diameter, 6¾ inches.

128—Rare Bronze Sacrificial Wine Vessel (*Chou*)

Bulbous body on four slender columnar legs, with loop-handle springing from a dragon-head, and straight, tapering spout; dome cover with small loop handle, the cover attached by links to the main handle. At the side beneath the rim, two animal heads in relief. Covered with a lustrous patina of dark olive-brown and greenish tone, spread with the characteristic malachite, earthen-gray and brown, blue and iron-rust red incrustations of long interment, the patina and incrustations extending to the interior. On the body beneath the handle, an incised mark with the characters representing son and grandson, betokening family succession and ancestral devotion, the same inscription recurring in the interior of the attached cover.

Height, 9 inches.

129—Wide Semi-globular Bronze Bowl (*Han*)

Its top slightly contracted, with everted lip and three short thick cabriole feet. Body encircled by a single raised rope, below which is a detached fret band and pointed border; the detached fret repeated in a band below the lip. Warm olive patina enhanced by patches of rich black.

Diameter, 10 inches; height, 5½ inches.

130—Ancient Bronze Ceremonial Vessel (*Chou*)

Of squat beaker form with wide mouth, flaring lip and spreading foot. A singularly interesting specimen for study of the effects of time and inhumation. The jar is for the most part covered by a thick coating of massed incrustations, tufa-like in effect but green, the fecund green of dense pond-scum. In places the incrustations, disintegrating the metal, replace it with substance of their own verdant hue; elsewhere a fine black patina with soft malachite mottlings coats the surface; and again where incrustation has been prevented or in course of time removed, as in the bottom of the interior, the purity of the original surface is revealed. A fret band above a bold ring, on the neck, containing four phœnixes in bas-relief and accentuated by two outstanding monster-heads, forms the sole decoration. The maker's name is incised in the interior of the bottom. The stand is inlaid with silver.

Height, 7 inches; width, 7 inches.

131—Bronze Tripod Incense Burner of the Thousand Dragons (*Han*)

With two loop side handles and short cabriole legs. Sonorous bronze with a clear ringing note. The chief decoration consists of a broad band bearing an intricate interlacement of an incised ribbon-scroll involving a conventionalized dragon form in innumerable repetitions, the same motive being repeated in a narrower band below a rope girdle. Soft patina of steel-gray and silvery tone, mingled with green; and green incrustations. Teak cover with jade knob.

Height, 7½ inches; diameter, 7 inches.

132—Wide Circular Bowl (*Han*)

Of thin bronze with a clear ringing tone. The lip finishes with an upright sharp edge. The body is left plain but for a simple ridged band about the middle with two animal-head handles. Entire exterior covered with a patina of turquoise-green, varying toward blue, in places smooth as the original metal, elsewhere overlain by green, blue and clay-yellow incrustations.

Diameter, 11½ inches.

133—Bronze Sacrificial Jar with Cover (*Han*)

Spherical body on a deep foot; wide neck; flattened dome cover with ring handle; two animal-head loop-and-ring handles at the shoulder. Patina and thin incrustations in tones of mahogany-brown, russet, malachite and dark swamp-green.

Height, 11½ inches.

134—Tall Bronze Beaker (*Han*)

Of slender stem with trumpet neck and flaring lip and lightly spreading foot. An incised fret, interrupted by ancient animal symbols in relief, enwinds base and body, which, separated by a plain band bearing two rings, are each divided into sections by four vertical ridges. Conventional palm leaves in relief, outlined by the continued fret motive, spread up the neck. Completely covered with a silvery and brown patina and green incrustations. Teakwood base-rim, in lieu of stand.

Height, 11¾ *inches.*

135—Heavy Bronze Tripod Jar (*Chou*)

Of deep globular form with thick everted lip, two upright loop side handles and plain cabriole feet. Encircled beneath the lip by a band of deeply chiseled bold ornament in lateral-scroll form, whose details are more or less obscured by heavy incrustations from long burial and the thick, rich, unctuous patina which covers both exterior and interior of the vessel. This brilliant patina is of a full-bodied, rich, deep green tone, mottled with paler green and sandy-brown and occasional spots and patches of the original metal. Interior bears an incised inscription in sixteen characters, the inscription reading as made by the emperor or king (probably Ch'êng Wang, third monarch of the Chou), and indicating that the bronze was cast by the Duke of Chou for use as a sacrificial vessel in the worship of his ancestors. The Duke of Chou, one of the greatest statesmen of antiquity, was uncle and regent of King Ch'êng, who came to the throne at the age of thirteen years. Teak cover, with knob handle of jade carved in relief and undercut with cranes and lotus flowers and buds.

Height, 7 *inches; diameter,* 7 *inches.*

136—Rare Bronze Water Bottle (*Ch'in*)

136

In graceful bulbous gourd-form with full, elongated curving neck, capped by a cover modeled in the form of a phœnix with raised head, the beak hinged and forming the spout. The cover is attached by a chain to a movable vertical grip-handle swinging in fixed loops on the back of the bottle—or the side where the neck makes its concave curve. Ornamented with depressed borders and bands in ovate or meander-grill pattern, the interspaces filled with incised angular and sinuous scrolls. Coated with a rich, unctuous and brilliant malachite ærugo, mingled with its lesser patina of brown, iron-rust and olive tones. This piece has not been buried.

Height, 12¾ inches.

137—Green Bronze Pilgrim-bottle Vase (*Han*)

With wide circular mouth and two animal-head loop-and-ring shoulder-handles; on quadrilateral foot. The broad faces molded in ovate form; without other ornament. The entire surface coated with a rich olive patina with notes of moss and brown fleckings.

Height, 11 inches; width, 12¼ inches.

138—Bronze Semi-globular Deep Bowl (*Song-yi; Han*)

With everted lip; on deep spreading foot. Beneath lip and about the foot, wide bands of archaic dragon-scroll incised and in relief. Between them the body of the bowl is covered with a lattice of incised fret, with nipple-bosses issuing from the centers of the fretted squares. Under the lip are four animal-head masks in relief. Exterior and interior coated with an unctuous patina of olive tones, mingled with iron-rust brown. Ancient inscription in the interior.

Diameter, 9¾ inches.

139—Heavy Bronze Tripod Circular Dish (*Chou*)

With thick quadrangular loop handles springing from the thin everted lip, and elephantine legs. Bowl, encircled midway by a plain narrow band left clear, is covered above and below with a band of angular fret incised and in relief, the pattern in the lower band being the heavier, while bolder scroll forms appear on the heavy rounded knees. Green patina and thick earthy incrustations, the patina on one of the legs taking the hue of the glaze on a tea-dust vase. The carved teakwood cover has a carved coral-jade knob handle.

Height, 6½ *inches* (*with cover,* 8½ *inches*); *width,* 8 *inches.*

140—Unique Bronze Sacrificial Vessel (*Han*)

In spherical form, comprised of a bowl with equivalent cover. On the bowl are two looped side-handles and on the cover two similar ones, the cover being supplied also with three additional upstanding loops in a tier above its paired loops. Bowl and cover ornamented with bands of a bold scroll in broad surface-outline, the interspacing filled with a finely incised angular fret. Olive-green and yellow, earthy-brown, iron-rust and malachite patina and incrustations, with markings indicating that its burial was in watery precincts.

Height, 7 *inches; diameter,* 11 *inches.*

141—Bronze Animal Wine Vessel (*Han*)

Of ancient Chou type, in the form of a mythological rhinoceros known as *hsi;* used for holding ceremonial wine in sacrificial worship. The features are boldly modeled, and the body, legs and tail are covered with wandering incised scrolls, the breast showing an incised ogre-mask. Covered with a smooth, fine patina of dark olive, relieved by brown touches and spots of brighter green.

Height, 8¾ *inches; length,* 13¼ *inches.*

142—Bronze Incense Burner with Cover (*Chou*)

Circular, with two animal-head loop-and-drop handles, on a flanged foot; ovoidal bowl with everted lip. Decoration, the *t'ao t'ieh* ogre lineaments and archaic dragons in bold relief, with scrolled-fret interspacing. Variegated patina and incrustations with predominant green tone. Carved teak cover with carved jade knob handle.

Width, 11½ *inches.*

143—Fine Heavy Bronze Vase (*Chou*)

With low swelling body tapering slowly to a short thick neck, on a spreading foot. Neck surrounded by a dragon band, raised and sculptured in relief with four land dragons facing each other in pairs, the band expanding into two plain loops or "handles" for suspension. On the body another band of scrolled land dragons in bold relief carving, below a raised loop border comprehending within the ascending loops further bold relief scrolls —the interspaces in both bands and border occupied by fret scrolls in hair-line relief. Beautiful patina of rich brown and iron-red and a dark malachite-green, with thick incrustations. Inscription inside of bottom.

Height, 9¾ inches.

144—Deep Wide Bronze Bowl (*Han*)

Semi-globular with everted sharp lip: on low foot. Circled by a tripartite molded band which sustains two animal-head loop-handles with loose rings. Exterior and interior covered with a patina of malachite-green in many tones, both small and rough, and carrying many incrustations.

Diameter, 11½ inches.

145—Heavy Bronze Beaker (*Shang*)

With broad body, spreading lip and deep foot. The upper part, marked only by two rings, is covered outside and inside with a mottled patina of dark neutral tones, ranging from various dull greens to dark mahogany browns, with notes of rich, polished black. The lower body and foot, each divided into four sections by vertical ridges, are decorated with symbolic devices in bold relief over a ground of incised fret, and display a soft brown patina with many green and gray incrustations.

Height, 10 *inches; spread of lip,* 7½ *inches.*

146—Bronze Globular Jar with Cover (*Han*)

Short wide neck with a molded band about it, a broad flat band molded around the body; convex and cylindrical foot; archaic animal-heads in low relief sustaining two loose rings as side-handles. Dome-shaped cover with three upright handles. Patina and incrustations of dull brick red, reddish-brown and various greens, with exposed patches of dull golden-bronze with slight patina.

Height, 13 *inches.*

147—Very Rare Mirror-bronze Beaker of Ancient Ceremonial and Sacrificial Usage (*Shang*)

Broad neck and body, wide, gracefully flaring mouth, and deep, slightly spreading foot which turns under and finishes with a sharp edge. The middle section is decorated with two bands of a bold and interesting scroll in sharp relief, the interspacing filled with a fine, incised scroll-fret. Each band carries eight small bosses and is divided into two sections by low vertical ridges. The surface is otherwise plain except for two rings each on neck and foot. This unusual vessel, which probably was used for the holding of wine, is almost completely and uniformly covered by an ærugo of marked smoothness and solidity of texture, of an opulent malachite-green with many modulations of rich hue. Where the substance of the vase is seen it presents a smooth, soft, pearl-gray and silvery surface, with a patina of elusive coloring—here touched with the light green of moss, there with a pale ethereal blue; again a smoky silver will appear, or the gray will mingle with black liked mottled marble. The rare

gray hue is due to the greater admixture of tin in the alloy, this bronze being known as mirror-bronze or mirror-metal.

Height, 9¾ *inches; diameter,* 8 *inches.*

An inscription incised in the interior of the bottom tells us that the Prince Back Yee commanded the beaker to be made. The Prince Back Yee was a notable figure of the Shang dynasty. When that was overthrown by the Chou the conqueror offered the Prince preferment, but he could not take the bread of the new lord and voluntarily starved to death. Similar vases are recorded in the *Hsi Ch'ing Ku Chien,* the catalogue of the Imperial collection of bronzes in the palace at Peking, published in forty-two folio volumes by the Emperor Ch'ien-lung in 1751, and numerous pieces are illustrated there which were made at the command of this romantic martyr of Chinese antiquity.

148—Bronze Tripod Jar (*Chou*)

Recently unearthed. Circular, on three tubular legs, the ovoidal bowl contracting slightly toward the rim; two upright loop handles. The shape of the bowl is a variation from the usual type found in tripod jars. Dark-brown, malachite and blue patina with earthy incrustations from burial in sacrificial service.

Height, 10 *inches.*

149—Bronze Quadrilateral Vase (*Han*)

From a square, slightly flaring base, the sides swell boldly and recede again to a short square neck with flanged lip. Two animal-mask handles in relief with loops and loose rings. Over the whole smooth, unornamented surface of the vase a thin, smooth patina of malachite and dark green and mellow brown.

Height, 13 *inches.*

150—Gilded Bronze Bottle-form Vase (*Han*)

150

Body of spherical form, slightly compressed, encircled by a molded equatorial band, on a slightly-spreading foot and supporting a tall, straight, full neck with a molded lip. Heavy bronze, retaining considerable vestiges of its ancient, original gilding, and heavily coated with malachite, mellow-brown and olive-gray patina and incrustations. On the shoulder a long incised inscription which reveals that the vase was made in the first year of Yung-shih of the Han dynasty, the year 16 A.D. of European reckoning.

Height, 12¼ *inches.*

151—Tall Bronze Ovoid Vase (*Han*)

Thick, short neck, slightly spreading foot and two animal-head side handles. The surface is embellished with five decorative bands, lightly incised, involving cloud-scrolls, a meander and other designs, a ridge and furrows intervening. Brown and green patina, with rust and brown earth incrustations.

Height, 12½ *inches.*

152—Heavy Sonorous Bronze Beaker-shaped Vase (*Han*)

With spreading foot and wide-flaring mouth, each formal section—base, midband and neck—divided into four parts by broad and deep vertical ridges which are adorned with short incised scrolls. Decoration, the *t'ao t'ieh* ogre lineaments and archaic dragons in relief, and further embellished with carefully incised scroll-fret which is continued throughout the interspaces. On the neck the decoration is comprised within slightly raised broad palmations pointing upward.

Height, 11¼ *inches.*

153—Mirror-bronze Circular Jar (*Han*)

Thick, spreading lip, two deer-head loop side handles with drop, and deep foot. Encircled beneath the lip by a raised and incised band of scrolls and halbert-heads, with the "tiger's eye" in low relief and two bold projecting animal masks. The motive is repeated in a band about the base, with the ogre lineaments recurring in low relief. Time has invested both the exterior and interior surfaces with a smooth, soft, dark patina, varying from gun-metal hue through gray olives and rich browns to a matt black. An incised symbol in this piece signifies everything in the universe, and apparently indicates the use of the vessel in the ritual of ancestor worship. Teak cover with green jade knob handle.

Height, 5¾ inches; diameter, 7½ inches.

154—Gilt Bronze Bottle-shaped Vase (*After-Han*)

Squat-ovoidal body on a lightly-spreading flanged foot, with tall slender neck, bulbous in hexafoil expansion beneath the short lip and circled midway by a molded and flanged band. The smooth surface displaying an olive-brown patina and broad surfaces of its original Roman-gold splendor.

Height, 17 inches.

155—Ancient Ovate Swinging Jar (*Shang*)

Heavy sonorous bronze, of flattened, elongated melon-form, with a swinging handle in rope design and a low spreading base which is marked by two rings. Otherwise plain, it is ornamented at the shoulder with a wide band of angular fret, incised between two narrow borders of repeated small raised circles, the band interrupted by two animal-masks in relief. In the interior an incised inscription containing the name of an animal, apparently the wild boar or sheep, and the symbols for spear, grandfather and father—a formula used, it is said, as a godspeeding and advance felicitation to those departing for the wars. Covered with a rich, unctuous patina of a deep, full malachite-green, mottled in red, brown, gray-olive and iron-rust hues, the patina and incrustations largely covering the interior also.

The teakwood cover has a Chou carved jade handle in the form of a horse and a deer, the deer holding in its mouth branches of the sacred fungus—like itself emblematic of longevity.

Height (with cover), 10¼ *inches.*

156—Ancient Bronze Tripod Incense Burner (*Han*)

With silver-gilt ribbon-scroll openwork top. Looped side handles with drops and pierced-scroll tops; the squat and hollow cabriole legs also formed of pierced scroll work. The low circular bowl, with slightly contracted neck and heavy everted lip, is adorned with a waistband of incised angular and scroll fret in two tiers, between two raised ropes, a pointed border below it—the band and border being repeated in reduced scale on the short neck. Enveloped in a caressing patina of rich and varied olive surface, with blackening patches and brilliant vivid green fleckings.

Height, 5¼ inches; diameter, 8 inches; width with handles, 11 inches.

157—Gilded Bronze Grand Coupe (*Han*)

Deep, semi-globular bowl with everted lip, on a cylindrical standard with a wide-spreading flat foot. Originally a sacrificial vessel. An incised inscription of thirty-five characters on the bowl records the date of its making—the first year of P'ai-Chu of the Han dynasty (144 B.C.)—the weight of the article and the maker's name. Much of the original gilding is exposed amidst the patina of dark-olive and deep blue and the many earthy incrustations.

Height, 7¼ inches; diameter, 9 inches.

159

158

160

158—Bronze Pilgrim-bottle Vase (*Han*)

Elliptical with flattened faces, on an oblong foot, with bulbous neck in hexafoil expansion and shoulder-handles of low-relief animal-masks with loose rings. Luminous malachite, mahogany and gray-olive patina, all-pervading, smooth and crusted.

Height and width, 12¼ *inches.*

(*Illustrated*)

159—Heavy Bronze Bell (*Chou*)

Of deep sonority. Flattened cylindrical form, with a heavy scrolled handle over the span of its greater diameter. The body exhibiting two vertical panels and successive narrow horizontal bands of ornament of which only bold bosses persist amid the fecund incrustations of long interment. The handle is formed of archaic scrolled dragons in quadrilateral molding, their sides carrying incised fret or hatch. The incrustations in turquoise-green and iron-rust brown.

Height, 11 *inches.*

(*Illustrated*)

160—Very Heavy Antique Bronze Ceremonial Tripod Kettle (*Han*)

Long fixed loop-handle, heavy squat cabriole legs with elaborate bold relief ornamentation at the knee, and two animal-head loop side handles with dependent loose rings. The ornate embellishment includes a phœnix-head spout, balanced by coiling dragons, each in turn decorated with incised scrolls, and two bands of incised fret between raised ropes. The fret motive in larger pattern is continued over the handle. Tea-leaf patina with masses of dull-green earthy accumulations.

Height, 13 *inches; length* (*spout-wise*), 12½ *inches; cross-width*, 10½ *inches.*

(*Illustrated*)

161—Bronze Offering-stand or Jar (*Han*)

With its own original cover. Clear, sonorous bronze that has never been buried. Fashioned in cylindrical form with rounded shoulders and flattened bottom on a circular, contracting pedestal with flaring foot. On the flattened top a broad flange handle for lifting the cover; on the body two small loop handles. Cover, body and pedestal are channeled in a succession of deep lateral grooves. The entire vessel covered with a rich patina of brilliant malachite-green, mahogany-brown, gun-metal hue, the russet of corroded iron and tones of indigo-blue, the varied enrichments extending to the interior.

Height, 10¼ *inches.*

162—Venerable Bronze Ring-handled Dragon Jar with Cover (*Han*)

Original cover and original ring handles—these original bronze ring handles being very rarely retained by the hoary vessels coming down to to-day; on the shoulder two animal-head loops supporting the large free rings. Low circular form on a shallow, slightly spreading base resting on three short straight legs with animal-head cappings. Tapering cover finishing in a plain circular flanged handle. Around the shoulder of the bowl and the base of the cover a deeply chiseled, strongly drawn dragon-scroll motive in a primitive conventionalization, both cover and bowl marked above and below by horizontal flutings. A vessel used for the preparation of sacrificial food in ancient ancestor worship. Gun-metal and olive patina with heavy green incrustations.

Height, 8 inches; width, 10 inches.

163—Ancient Chinese Traveling Bell

Conventional bi-convex shape, with tubular handle to which appertains a small loop, molded in connection with a studded band around the neck (or handle), for convenience of suspension over the camel's back or otherwise. Decorated on either face with two series of nine nipple-bosses, of extended protuberance, in lines of three each, with intervening lateral bands of archaic scroll. The two series on each side are separated by a vertical band, which on one side is plain and on the other contains the inscription in incised characters. Below the bosses on either side is an elephant's head in bold archaic scroll and the top of the bell is further scrolled. Lustrous malachite ærugo with iron-rust patches. The integrity of the metal is preserved and its tone is deep and sonorous. The inscription tells that the bell is a traveling bell made at the order of the great Duke of Chou, uncle of the third Emperor of that dynasty and for seven years regent, to be treasured by the generations of his descendants. The bell figures in the *Hsi Ch'ing Ku Chien*, the magnificent illustrated catalogue of the Imperial collection of bronzes in the palace at Pekin, published in 1751 in forty-two folio volumes by the Emperor Ch'ien-lung. Carved teakwood stand, with intricate silver inlay, made probably during the reign of Ch'ien-lung. The bell, of course, is of the Chou period, and, like all of the ancient Chinese bronzes, was made by the *cire perdu* process.

Height, 13½ inches (with stand, 19½ inches); weight, 17½ pounds.

The *Hsi Ch'ing Ku Chien* records the weight of the bell in the Imperial collection as 219 *lonng*, equivalent in English measure to just under eighteen pounds.

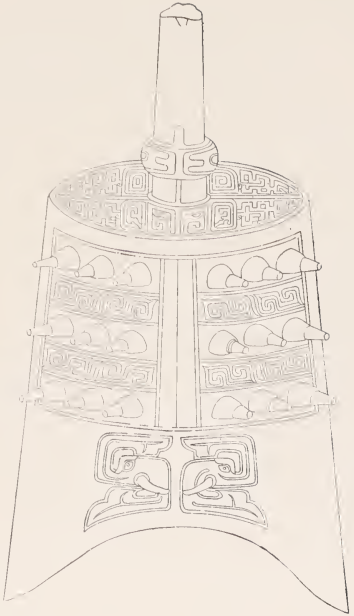
(*Illustrated*)

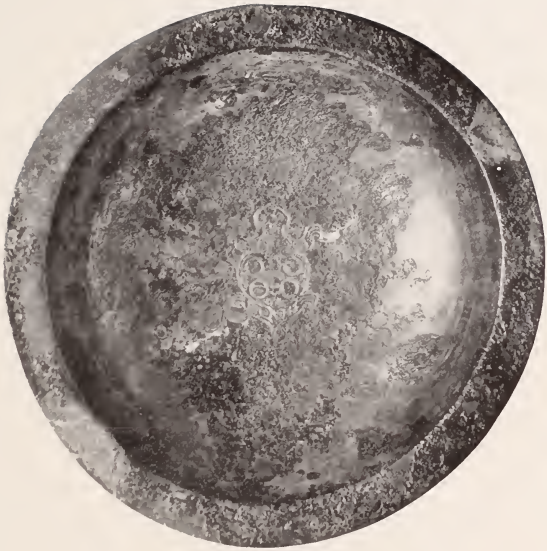
164—Bronze Sacrificial Bowl (*Shang*)

Shallow, with a wide flat brim, on a deep circular foot which is pierced with three quadrilateral openings. The interior of the basin has a turtle incised in the center, with further decoration of crustaceans in relief and tooled, about the sides, and on the exterior is a relief band of angular scroll-fret. The foot also carries a scroll band. Blue, green, gray, brown and iron-rust patina, with rich malachite incrustations.

Diameter, 17 inches.

(*Illustrated*)





165—Rare Bronze Incense Burner (*Chou*)

Deep ovoid body with wide mouth and thick, everted short lip, on a circular foot, with heavy dragon-head loop-and-drop side-handles. Raised band beneath the lip ornamented with a finely incised scroll-fret and bosses, and interrupted by three sheep's-heads in relief, two on one side and one on the other. Similar band on the foot with lineaments of the *t'ao t'ieh* ogre. Rarely beautiful, rich, lustrous, malachite ærugo, enhancing the steel-gray, iron-rust and mottled-mahogany patina of lesser depth, which, with various incrustations, coats both exterior and interior of the vessel. Incised mark in the interior of the bottom.

Height, 7 inches; width, 14½ inches.

166—Heavy Bronze Ceremonial Covered Dish (*Chou*)

Of oblong shape with rounded corners, molded foot and two animal-head side handles, with its own original bronze cover. A sacrificial vessel for the offering of cooked vegetables or cereals, elaborately decorated, with the dragon scroll predominant. Surrounding the lower body and repeated on the shoulder of the cover, a series of horizontal flutings, while both dish and cover are bordered by a broad band of the dragon scroll in strong relief. Another scroll adorns the foot. The top of the cover is wholly occupied by a bold dragon scroll deeply cut, surrounding a small oblong finial, and the long sides of the cover are surmounted by heavy upright handles running the length of the sides, each formed by the bodies of two dragons extended in opposite directions. The rich patina which with many incrustations covers the entire vessel varies from a gray-olive to verdigris-green and cobalt-blue, and deepens below the handles to the smooth blackish-brown of a well-smoked meerschaum pipe. An eight-character inscription in the interior of the cover is repeated on the interior of the bottom.

Height, 8 inches; length, 15 inches; width, 7 inches.

167—Large "Tripod of Three Victims" (*Han*)

Sacrificial bronze jar with cover, for meat offerings. Spherical form with broadly flattened poles and raised equatorial girdle, hexagonal legs with monster-head knees, and side handles of mythical monsters. Encircled below the middle by a band of incised fret and scroll pattern that is repeated on the cover, which supports near its outer rim three recumbent animals, perhaps oxen or sheep, symbolic of the worship of "the three animals"—the cow, the sheep and the wild boar. Entire exterior surface covered with a rich patina, varying from a dark olive to a pale gray-green—here of solid, there of mottled aspect—with incrustations, the incrusted interior presenting tones of deep cobalt.

Height, 8½ inches; diameter, 9¾ inches.

168—Bronze Oviform Vase with Dragon Handles (*Han*)

Wide, slightly-spreading neck. Encircled by three bands of angular and sinuous incised scroll, and carrying two fixed handles in the form of highly conventionalized dragons modeled in the round, the decoration executed with considerable distinction. Lustrous patina of rich mahogany, olive-brown, dark green, yellow and deep blue mottling, with thin incrustations.

Height, 14 *inches*.

169—Globular Bronze Vase (*Han*)

With short contracted neck and banded lip, on short circular foot; two loose-ring handles depending from loops sustained by animal-masks in low relief. Coated over its entire surface with an olive, turquoise and mahogany richly mottled patina.

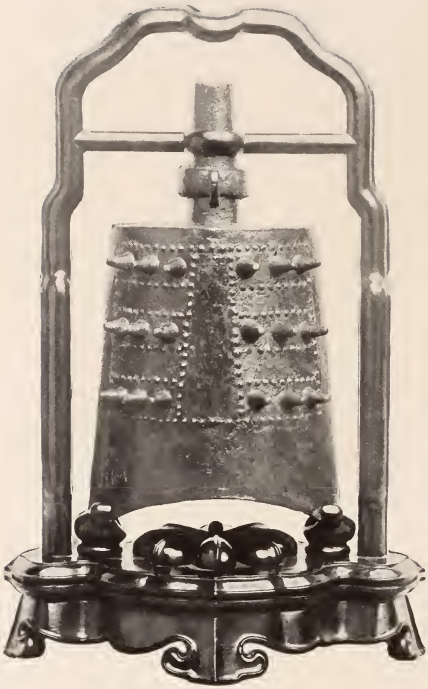
Height, 13½ *inches*.

170—Large Heavy Bronze Globular Jar (*Chou*)

With short neck and narrow everted lip, on a deep circular foot, the neck marked by two rings. Body and foot are divided into three equal sections by pronounced ridges which are really the noses of grotesque "devil heads"—or the *t'ao t'ieh* ogre lineaments—that form the chief decorative motive of the piece, pierced bosses on either side of the ridges being the monster's eyes and the horns being ingeniously worked into a bold incised scroll holding the decorative scheme together. Interspaces filled with fret-scrolls of lighter incision, so that the whole body of the vase is occupied by decorations, excepting a depressed channel encircling it laterally. The entire expansive surface is covered with a soft patina of gray-olive tone with silvery notes, and bright green incrustations.

Height, 9½ *inches; diameter*, 11¾ *inches.*

Two similar jars are in the Boston Museum of Fine Arts.



171—Rich Green Bronze Bell (*Chou*)

Bi-convex, lightly spreading toward its two-pointed base, with a tapering tubular handle or neck for suspension. On either face two series of nine conical protuberances or nipples, arranged in rows of three within bands outlined by small bosses. On the flat top-surface a deeply-incised conventional scroll. Rich patina of dark olive-green, olive-yellow and brown notes, and even distribution. In carved teakwood frame-stand.

Height, 15½ *inches; with stand*, 23½ *inches.*

172—Large Globular Bronze Colander (*Han*)

Open-topped, with two loop handles of thick rope design springing from the heavy everted rim, and short foot. Used in preparing cooked foods in the ancient ceremonial ritual. The bottom is perforated in numerous slits for the passage of steam. Only ornamentation besides the handles three rings. Both surfaces covered thickly with blue, green and iron-rust red patina involved with heavy earthy incrustations from long burial.

Height, 10½ *inches; diameter,* 13¾ *inches; width with handles,* 15¼ *inches.*

173—Green Bronze Quadrilateral Jar (*Han*)

With expanded sides, square base and mouth and two loose-ring handles depending from animal-masks in low relief; faces otherwise plain. Russet and malachite patina, mottled and rich, with gray and blue notes and widespread incrustation.

Height, 13¾ *inches.*

174—Bronze Sacrificial Vessel (*Chou*)

Quadrilateral, the oblong mouth of full dimensions, the bottom rounding; deep, bell-shaped foot; upright loop handles on the long sides. Used for food offerings in the ritual ceremonies of ancestor worship. Exterior and interior surfaces coated with dull malachite and dark olive and washed-turquoise patina and incrustations, with rambling expanses of a warm iron-rust hue of an unctuous luster. The elaborated stand includes the figures of two phœnixes with spread wings, carved in the round and perched upon their own long tail-feathers curled under in conventional scrolls.

Height, 13 *inches; length,* 15¼ *inches.*

175—Bronze Circular Jar (*Han*)

Broad, full body, high shoulder, short neck marked by two raised rings; rounded lip and low circular foot. Elaborate decoration in a series of bands and borders from shoulder to base, comprehending involved scrolls and fret, halberd heads, the small repeated circle as a border motive, ridges and bosses in the admonitory ogre lineaments, with unornamented channels demarcating the raised and incised bands. Thickly incrusted variegated patina in sundry tones of green, blue, black and iron-rust brown, with the green dominant and pervasive.

Height, 10 *inches; diameter,* 13½ *inches.*

176—Large Ancient Ceremonial Dragon Wine Jar (*Chou*)

Of heavy sonorous bronze, with its own original bronze cover. Ovoid form with contracted neck, deep, slightly spreading foot, two animal-head looped shoulder-handles, and a third looped handle at the base of the face of the jar for assistance in pouring out the contents. Below the plain neck, which is marked by a single ring, the jar is luxuriantly embellished with incised and bold relief massive ornamentation over the entire surface, the cover (which has a neck-handle) included, the dragon motive prevailing. On cover and shoulder archaic fire-breathing dragons, boldly carved, face each other; other dragons encircle the base; while on the lower body appear in large form, four times repeated, the features of one of the mythological, symbolic animals—the interspaces everywhere engraved with intricate fret and scroll work. Brown patina throughout, of varying tone and deepening to rich, dark notes.

Height, 16 *inches; width,* 13¼ *inches.*

The patina and condition of this fine bronze show it to have been excavated or to have accidentally come to the surface in very ancient times. The discovery or coming to light of these vessels in hills and valleys in early antiquity was always regarded as of good omen, and names of cities and of reigns were changed in their honor. After the Sung dynasty, as Dr. Bushell points out, old bronzes being no longer held sacred, noble tombs were excavated for the enrichment of private collections and royal museums, and for the study of the ancient objects.

177—Remarkable Tripod Incense Burner (*Chou*)

Semi-globular bowl, of heavy, sonorous bronze, with thick, quadrilateral upright loop handles and tall, unadorned, massive cabriole legs. The bowl is encircled by a plain molding and wide bands of an unusually bold dragon scroll in relief, outlined by deep cutting. Other dragon scrolls of varied form and differing from each other are carved in the handles. Entire jar covered with a rarely beautiful, unctuous patina and incrustations of many tones of malachite and olive-green, of gray, brown, black and brownish-red, with the deep lustrous greens predominating. On the interior an extended inscription in incised characters. The inscription tells that the bronze was produced under the order of Ching-Moo-Kung, who during the Chou dynasty was Governor of one of the eighteen provinces, about the year 600 B. C. The carved and pierced cover, of the Ch'ien-lung period, is surmounted by a jade handle with the five-clawed Imperial dragon, and lotus flowers carved in full relief and undercut.

Height, 12½ inches; diameter, 12 inches.

178—Bronze Quadrilateral Jar with Cover (*Hau*)

On a square base from which the sides swell freely, recurring in a short neck finishing in a thickened square lip; cover in the form of a low, truncated pyramid, surmounted by a thin, upright, goose-neck handle with modeled head and beak, at each of its four corners and all the handles incised on both their flat sides. Two animal-masks in low relief, with loops and loose rings as shoulder-handles. Without other ornament. Red-brown patina with rose and turquoise, olive and mottled brown notes.

Height, 16½ *inches.*

179—Extraordinary Antique Bronze Ritual Vessel (*Shang*)

In the form of an ancient gigantic beast somewhat of the outline of the Malayan tapir, carefully modeled with a remarkable sense of proportion, making the ugly and unwieldy animal-bulk artistic and highly interesting. The beast, of enormous body and short, stumpy legs, is modeled in the round—the interior hollow—standing squarely on all four feet and with head raised so that the long but truncated proboscis points straight forward well above the level of its back, while the huge ears are extended backward high over the shoulders. The tail curls under, forming a loop handle. The oldest and most convincingly unique bronze of the collection, and probably of any collection ever brought to this country.

This curious relic of artistic antiquity has been so acted upon by the elements during its age-long interment that the bronze texture is almost wholly replaced by the strange ærugo and wonderful incrustations, until the piece resembles more a carving from a block of rich and mellow-hued malachite or the work of a marvelous potter than a bronze. The eye wanders from the mahogany-brown and red and pearl-gray patinas on exposed spots of the original metal over a baffling field of color—turquoise-blue and turquoise-green, the rich and varying malachite greens, with mottlings and striations of white and black and gray and brown and yellow, and yet of olive, and again of gray, the soft, inviting gray of Time and Nature.

The present cover for the molded opening in the top of the back, of solid bronze overlaid with gold, is modern—as things go in China—having been made in the reign of Ch'ien-lung and bearing on its inner surface the Ch'ien-lung seal. (The excavation of the vessel was, therefore, at least as early as the eighteenth century.) The cover is luxuriantly carved with weird monster-heads in high relief and undercutting, with a secondary ornamentation of cloud and wave forms, and is accompanied by a replica in teak.

Height, 12 *inches* (*with stand*, 15¼ *inches*); *length*, 18¾ *inches.*

(*Illustrated—see Frontispiece*)

180—Large Heavy Bronze Quadrilateral Wine Jar (*Shang*)

Of ovoid form with high shoulders, a short quadrangular neck and two loop handles, with a third loop handle affixed to the face near the bottom. All three handles display the horned sheep's head and between the shoulder handles are two rams' heads in high relief. Flanking these and the shoulder handles, in a band delimited by concentric ridges, are raised medallions of the ancient wave motive, significant of music and the drama —the ancient music having begun with the sound of the waves. Varied, subdued patina of browns, steel-grays, turquoise and malachite hues, with thin incrustations.

Height, 14 inches; width, 11 inches.

181—Quadrilateral Bronze Vase with Four Handles (*Han*)

High bulging shoulders tapering to a quadrangular and flaring base, and contracting abruptly to a short neck ending in a thickened lip. On each shoulder an animal-mask in relief supporting a loose ring with scrolled decoration incised and in relief. Modeled in depressed bands completely filled with an elaborate scroll and fret ornamentation, incised and in relief, the shoulder ornamental field being cut by a deep pointed border in surface reserve. Russet, malachite and olive patina and incrustations throughout. *Height, 16 inches.*

182—Rare Deep Globular Tripod Bronze Jar (*Han*)

With original bronze cover. Encircled by two bands of closely repeated S-scrolls, incised, each band surmounted by a narrow scrolled border of the recumbent 𝑥 . Cover carries two bands of the same upright scroll, each bordered on both sides by the recumbent 𝑥 , and an additional narrow band of the same scroll unbordered. The top bands are separated by rope moldings, beyond the highest of which are found other bands or borders, one with an archaic dragon scroll and one with an angular fret or lattice. Cover surmounted by three loop handles and a small pierced button, all ornamented. The bowl, with two large quadrilateral loop handles, is raised on three cabriole legs with scrolls and ridges at the knees. Covered throughout with olive, verdigris and malachite-hued patina and incrustations, the interstices in the S-scrolls of the body bands being filled in in places by a deposit of ebony black.

Height, 15¼ *inches; diameter,* 13½ *inches; width at handles,* 16½ *inches.*

183—Bronze Quadrilateral Vase (*Han*)

With swelling sides expanding from the low, square foot, and contracting to a short square neck with thickened lip. At the shoulder two animal-head loop-handles with loose rings engraved with scrolls. The lightly engraved ornament covering all sides of the vase in a broadly conceived design of scroll and meander is almost obliterated in a rich brown, lustrous patina enhanced with malachite, deep blue and many tones of olive.

Height, 17½ *inches.*

184—Large Globular Bronze Jar (*Han*)

With two loose-ring handles depending from low-relief animal-masks on the shoulder. The smooth body encircled by three shallow-channeled bands modeled in bas-relief. Entire surface covered with a soft patina of rich, deep seal-brown tone, with malachite and gray-olive patches and fleckings.

Height, 17½ *inches; diameter,* 13½ *inches.*

188—Grand Globular Bronze Jar (*Han*)

With graceful, contracted neck and tall foot, and two loose-ring handles depending from low-relief animal-masks. The body belted by five fluted channels defined by molded ridges, and wholly covered with an unctuous coating of patina and incrustations in the fecund green and subdued browns of a stagnant pond in the interior of a wood.

Height, 18¼ *inches; diameter,* 14½ *inches.*

189—Rare Large Bronze Wine Jar (*Han*)

With its own original bronze cover. Massive globular body, adorned at the shoulder only with four cloud-medallions set between four round loop-handles. Four similar handles, proportionately reduced, rise from top of cover, which also carries a cloud-medallion, now scarcely distinguishable, and is further ornamented with four animal heads. Jar and lid are completely covered with patina and incrustations, gray in effect, mingled with olive tones, and touches of blue and dull sandy-red, and patches of bright, lucent green.

Height, 20 *inches; diameter,* 17 *inches.*

(*Illustrated*)

190—Bronze War Drum—"Chu-ko's Drum" (*Han*)

Circular form with bulging shoulder and flat top. Completely covered on sides and top with an elaborate and intricate succession of rings and bands, in relief and incised, of concentric, hatched, corded, "fish-bone" and scroll ornament, the top centered by a thirteen-point star and surmounted by four conventionalized tree frogs near the rim, the two of each pair approaching each other. Patina of green, cobalt and yellowish-gray tones, with heavy earthy incrustations. Suspended by new silken cords of Imperial yellow from its four looped handles, in a carved dragon-head teak stand.

Height, 16½ *inches (with stand,* 35 *inches); diameter,* 27 *inches (not including the bulging stand).*

These drums, products of the Shan tribes along the Burmese frontier, received their Chinese name after General Chu-ko, who invaded that country in the Third century. A similar drum, but with the frogs each following the other, is in the Victoria and Albert Museum at South Kensington, London.

(*Illustrated*)

191—Bronze Bell (*Chou*)

Pointed-elliptical body with a straight tubular handle or neck enclosing a cross-bar for suspension. Adorned beneath the shoulder with two series of bold protuberances on each face, arranged in sections of twelve constituted of four bands. Covered throughout with a heavy patina in tones of olive, gray-green and malachite, variously modified.

Height, 23 inches.

192—Majestic Bronze Jar (*Han*)

Globular with wide, lightly spreading neck, on low circular foot and with two loop and loose-ring handles. Covered with patina and incrustations in rich quality of dark, polished malachite, mahogany-red and brown, blue, gray-brown, turquoise-green and vermilion. On a shoulder band an incised inscription.

Height, 17¼ inches; diameter, 14½ inches.

SECOND AFTERNOON'S SALE

FRIDAY, JANUARY 30, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

WHICH INCLUDES CATALOGUE NOS. 193 TO 375

SINGLE COLOR PORCELAINS

MOSTLY OF CABINET SIZE

193—MINIATURE CAFÉ-AU-LAIT BOTTLE (*Ch'ien-lung*)

Ovoid body, with slender neck slightly expanding in the upward direction. Luminous *café-au-lait* monochrome glaze; the rim with a white glaze.

194—ROSE-SOUFFLÉ SNUFF JAR (*Chien-lung*)

Egg-shaped with a narrow, abbreviated neck. The entire exterior surface coated with a *rose-soufflé* glaze, the color-particles minutely blown and distributed. Interior of the neck shows a deep green glaze.

195—MINIATURE MARBLEIZED CRACKLE BOTTLE (*Ch'ien-lung*)

Ovoid body with sloping shoulder and rather full neck. Coated with a marbled glaze of splotch effect and strong contrasts, the colors including green, yellow, starch blue, dark red approaching cinnabar hue, and white, the whole exhibiting a fine fish-roe crackle.

196—MINIATURE EGG-FORM SOUFFLÉ JAR (*Ch'ien-lung*)

With short contracted neck and recessed foot. Coated with an unfamiliar *soufflé* glaze of griseous tone, the grayish-blue fleckings overlying without obliterating the white glaze. Rim and interior of neck glazed in camellia-leaf green, and the foot underneath in white.

197—Unique Yellow Snuff Bottle (*Ch'ien-lung*)

Fashioned in resemblance to a miniature but complete ear of ripened corn, the kernels carefully modeled and the whole covered with a glaze in the hue of the golden maize, husked. Complete with stopper in the form of the point of the ear.

Height, 3 *inches.*

198—Miniature Mirror-black Bottle (*K'ang-hsi*)

Ovoidal-globular body on circular foot, with very slightly-spreading neck. Coated evenly with a brilliant glaze of mirror-black, the rim glazed in white.

199—Green Crackled Snuff Bottle (*K'ang-hsi*)

Cylindrical with short neck. Coated with a monochrome glaze of cucumber-green, finely crackled.

200—Lang-yao Snuff Jar (*K'ang-hsi*)

Cylindrical form, with stopper. Coated with a rich *sang-de-bœuf* glaze with light fleckings. Decorated where the red hue is least pronounced with a penciled figure of Shoki—the strongest man in the world—with his foot on the devil, who is his servant and prostrates himself whenever his master appears; the decoration done over the glaze and fired.

Height, 3¼ *inches.*

201—Green Snuff Bottle (*Ch'ien-lung*)

Oviform with sloping shoulder and short tubular neck; coated with a monochrome glaze of watermelon-green of metallic luster.

Height, 3 *inches.*

202—Apple-green Miniature Beaker (*K'ang-hsi*)

Conventional form with bulbous lower body, straight neck and flaring lip, without mid-section; on low circular foot. Covered with a glaze of pure apple-green tone, with dull luster like the skin of the fruit with the bloom on, and marked by a bold crackle in brown lines; interior of neck glazed in gray-white and crackled.

203—Miniature Mustard-yellow Jar (*Ch'ien-lung*)

Ovoid with short neck; coated with a glaze of light mustard-yellow tone, finely crackled. Interior of neck glazed in camellia-leaf green which overflows the rim.

204—Blue Enameled Snuff Jar (*Ch'ien-lung*)

Cylindrical with flat shoulder and short straight neck. Covered throughout with a monochrome glaze of purplish blue, enameled with branches of the wild prunus tree in brown, thickly spread with white blossoms with green-tipped petals and yellow centers, a bird perched on one of the limbs and another approaching it on the wing. Foot glazed in pistache-green. Has hippopotamus-horn stopper, inlaid with mother-of-pearl to form the *yang-yin* symbol.

Height, 3½ *inches.*

205—Rare Soufflé Oviform Jar (*Ch'ien-lung*)

With sloping shoulder, and short neck slightly recurving at the lip. Coated with a *rose-soufflé* glaze over a glaze of brilliant mustard-yellow. The rim and interior of the neck have a glaze of camellia-leaf green. (Lip slightly chipped.)

Height, 4 *inches.*

206—Writer's Water Cup (*K'ang-hsi*)

With squat, expanding body, contracted to an abbreviated neck and having a flanged cover in powder-blue. Invested with a brilliant glaze of mottled or powdered cobalt-blue of rare quality and richness.

207—White Fu-ching Coupe (*Ming*)

Modeled in the form of a lotus leaf, inverted to form the cup, the stem, which rises out of the center of the hollow, curling over the side and a branch stem passing underneath the bottom and presenting a bud on the opposite side.

Width, 4½ *inches.*

208

208—Pale Turquoise Vase (*Ch'ien-lung*)

Bottle-form, with squat body, slender neck and everted lip, on a low foot. Glazed in the delicate hue of the Oriental turquoise and disclosing upon examination an infinitesimal crackle.

Height, 4½ *inches.*

209—Robin's-egg Soufflé Bottle (*Ch'ien-lung*)

Ovoid body, narrow flat foot, sloping shoulder slightly flattened, and slender neck expanding a little at the lip. Covered with a robin's-egg blue *soufflé* glaze of varying character, which extends under the foot and over the rim to the interior of the neck.

Height, 4¼ inches.

210—Short Pear-shaped Vase (*Yung Chêng*)

With fluted body and smooth slowly tapering truncated neck. On a low foot and with two short cylindrical side-handles at the shoulder. Covered with a gray-celadon glaze of unctuous surface having a scattering broad-spaced crackle in clearly defined pale chestnut lines. The glaze covers also the interior and the foot, which bears the seal mark of the reign.

Height, 3½ inches.

211—Slender Tubular Vase (*Ch'ien-lung*)

In the form of a section of a small bamboo trunk, covered with a luminous monochrome glaze of delicate pistache-green. Modeled in relief under the glaze is a decoration of mating birds perched on the branch of a tree which rises from among rocks at the base.

Height, 4½ inches.

212—Mottled Turquoise Ovoid Jar (*Ch'ien-lung*)

212

The beautifully mottled glaze in the hue of the Persian turquoise carries a fine fish-roe crackle, and extends over a part of the foot. Has wooden cover.

Height, 3½ inches.

213—Pair Small Mirror-black Vases (*K'ang-hsi*)

Ovoid body, with neck in form of a pear-shaped vase into which the short, contracted neck over the main body expands. Covered with a deep black glaze of mirror-quality from the white-glazed lip to the foot, which underneath is also glazed in white.

Height, 5 inches.

214—Robin's-egg Soufflé Vase (*Ch'ien-lung*)

Double-gourd form, coated with a characteristic glaze of robin's-egg blue *soufflé*, in pronounced gray-blue and malachite mottling or wavy striations.

Height, 4½ inches.

215—Rose-soufflé Vase (*Ch'ien-lung*)

In the form of a double-gourd, or an ovoid jar with a smaller pear-shaped vase superposed and forming the neck of the vase. Covered with a *rose-soufflé* glaze throughout the exterior surface; interior of neck glazed in camellia-leaf green; underneath the foot a white glaze.

Height, 4½ inches.

216—Small Globular Vase (*Ch'ien-lung*)

On a short, lightly spreading foot, with slender neck and flaring lip. Modeled in relief with a decoration presenting a stork among lotus plants, one stem showing the seed-pod. The whole coated with a lustrous monochrome glaze of pale canary-yellow, which is carried to the interior of the neck and underneath the foot.

Height, 4½ inches.

217—Starch-blue Ovoid Jar (*K'ang-hsi*)

With short everted lip. Dense, pure white porcelain covered in monochrome with a glaze of slate or starch blue, of liquid, opaque quality.

Diameter, 3½ inches.

218—Robin's-egg Soufflé Gallipot (*Ch'ien-lung*)

Conventional form with pronounced taper and very slightly recurving at the foot. Exhibits the curious glaze in a markedly even distribution, a great deal of deep blue intermingling with the robin's-egg green; of unctuous surface and dull luster.

Height, 4½ inches.

219—Small Turquoise Bottle (*Ch'ien-lung*)

219

Ovoid, with short, straight neck. Coated with a luminous glaze of delicate turquoise-blue, minutely crackled.

Height, 4½ inches.

220—Pair Exquisite White Bottles (*Yung Chêng*)

Ovoid body on flat foot, with gently sloping, almost flat shoulder, and tall, slender, graceful neck. In the paste is lightly incised a decoration of dragons and leaf scrolls, the whole being covered with a glaze of the characteristic Yung-chêng white and delicately beautiful. Underneath the foot, penciled in blue within the blue double ring: *Ta-ch'ing Yung-chêng nien-chih* ("Made in the reign of Yung-chêng of the great Ch'ing dynasty"—the dynasty recently dethroned).

Height, 4¾ inches.

221—Pale Mustard-yellow Bottle (*Ch'ien-lung*)

Globular, with tubular neck, on a short foot, the shoulder defined by a low molding. Coated with a light glaze in the bright yellow of flowering mustard-seed, embodying a pin-head and fish-roe crackle with a slightly larger crackle beneath the rim.

Height, 5½ inches.

222—Mottled Turquoise Vase (*Ch'ien-lung*)

Globular body with slender neck and trumpet mouth, on a low circular foot. Invested with a brilliant glaze of mottled or clouded turquoise-blue, minutely crackled.

Height, 5¼ inches.

223—Rose-du-Barry Globular Vase (*Yung Chéng*)

223

With tubular neck, on a pedestal-convex foot. Mounted with silver-gilt side-handles in the form of scrolled dragons, springing from a neck-rim with which, as with a foot-rim, the vase has been provided. Covered with the rare rose-pink glaze known as the *rose-du-Barry*, of even color-quality and "orange-peel" surface.

Height, 5 inches.

224—Rose-soufflé Bottle (*Ch'ien-lung*)

Ovoid body with tubular neck; covered with a *rose-soufflé* glaze on white ground, the rose appearing in generous deep fleckings and infinitesimal spots.

Height, 6 inches.

225—Delicate Pea-green Bottle (*Yung Chéng*)

The globular-ovoidal body, on a low foot, tapering to a tall, slender, tubular neck; the whole invested with an even monochrome glaze in the hue of newly exposed young peas in the freshly opened pod.

Height, 6 inches.

226—Rose-soufflé Beaker (*Ch'ien-lung*)

In two principal divisions, the lower slightly spreading toward the foot, the upper flaring into a trumpet mouth, separated by a narrow raised midband. Covered with a fine *rose-soufflé* glaze which extends well into the interior of the vase.

Height, 5½ inches.

227—Dark-blue Bottle (*Ch'ien-lung*)

Ovoid body with sloping shoulder, and slender tubular neck slightly expanding. Coated with a dark purple-blue glaze of mazarine suggestion.

Height, 5¾ inches.

228—Rose-du-Barry Quadrilateral Vase (*Ch'ien-lung*)

Body in form of a square, contracting below to a spreading square foot; narrow sloping shoulders; on the neck two vertical loop handles; everted lip. The entire exterior covered with a monochrome glaze of *rose-du-Barry* tint and orange-peel surface. Interior of neck and foot glazed in pale pistache-green.

Height, 5¼ inches.

229—Writer's Brush-holder in Fun-ting-yao (*Yung Chêng*)

The paste of light weight and texture—the so-called "soft paste"—with a cream-white glaze or finish as of highly polished ivory; the shape, a cylinder in openwork, with solid bottom. The entire receptacle is formed of an intricate interlacement of lotus leaves and plants, with flowers, buds and seed-pods, and a stork watching among them in the implied water with opened bill. A rare and most unusual example.

Height, 4 inches.

230—Small Bottle-shaped Soufflé Vase (*Ch'ien-lung*)

Coated with an unusual glaze of turquoise tone, with innumerable fleckings, which is pervaded by a pin-head crackle.

Height, 5¾ inches.

231—Sang-de-bœuf Globular Bottle (*Ch'ien-lung*)

With straight neck. Proportioned with a fine dignity of form and coated with a lustrous, fluent glaze of varied ox-blood red, with purplish trend on the neck, the rim exhibiting a celadon touch.

Height, 6 inches.

232—Brilliant Lapis-blue Jar (*Ch'ien-lung*)

Oviform, with high shoulder, short neck and everted lip. Invested with a glowing lapis glaze of mirror quality.

Height, 5¾ inches.

233—Two Rare Watermelon-green Jars (*K'ang-hsi*)

Cylindrical, on low circular foot; rounded shoulder and base, short vertical lip and wide mouth. Invested throughout with a cool but rich, luxuriant and brilliant green glaze, with fine and all-pervading crackle, the glaze applied also to the inner part of the foot, and in lighter tone covering the interior of the vessels. The color, infrequently met with in the multiplicity of Celestial greens, is known to the Chinese as watermelon-green.

Height, 4½ inches.

234—Writer's Brush-holder (*Ch'ien-lung*)

Cylindrical, in the form of a section of a bamboo tree of small diameter and glazed in a delicate yellow-brown or tan color; upper and lower edges finely pricked in imitation of the bamboo fiber. Ornamented under the glaze with relief modelings of Shou-lao with attendants and a spotted stag and flying bats.

Height, 4¾ inches.

235—Mottled Lapis-blue Ovoid Bowl (*Ch'ien-lung*)

Exterior and interior covered with a glaze of speckled or mottled lapis-blue, infrequently found.

Diameter, 4¾ inches.

236—Short Bottle-shaped Vase (*K'ang-hsi*)

236

With thickened, protruding, molded lip and low foot. Covered with a uniform camellia-leaf green glaze, minutely crackled.

Height, 5¼ inches.

237—Rose-du-Barry Coupe (*Yung Chêng*)

Modeled in low form on a short circular foot, its brief body expanding or bulbous and finishing with a wide mouth. Pure white, dense, resonant porcelain, invested with an even, smooth glaze of the melted-rose hue with lavender-pink suggestions which is known as *rose-du-Barry.*

Diameter, 4¾ inches.

238—Robin's-egg Soufflé Gallipot (*Ch'ien-lung*)

Bulbous body with full shoulder, the contour slightly recurving at the foot. Covered with a characteristic robin's-egg *soufflé* glaze, in which the malachite tone predominates.

Height, 6½ inches.

239—Iron-rust Metallic-luster Vase (*Ch'ien-lung*)

In inverted-pear shape on a narrow foot which a thickened glaze makes slightly bulbous, and having a short neck with a white rim. Covered with a glaze in the rusty hue of disintegrating iron, with innumerable metallic fleckings, the rust-brown glaze continued on the interior of the neck and underneath the foot.

Height, 5¼ inches.

240—Lapis-blue Bottle (*Ch'ien-lung*)

With ovoidal body and tubular neck. Covered with a uniform glaze of deep lapis-blue and mirror-brilliancy.

Height, 6 inches.

241—Delicate "Soft Paste" Oviform Jar (*Yung Chêng*)

With high shoulder, short neck and bulbous lip. Thin porcelain of the so-called "soft-paste" type, covered with a soft, creamy-white glaze over an intricate floral scroll decoration etched in the paste. Besides this major ornamentation, covering the entire body above a base border, there are shoulder borders of fret and scroll, and a necklet of palmations, all executed in the paste beneath the glaze, which is loosely crackled in fine brown lines.

Height, 5¾ inches.

242—Pair Turquoise Bottle-shaped Vases (*Ch'ien-lung*)

242

Ovoid, with a thick neck. Coated with a crackled turquoise glaze partaking of the hue of the green or washed stone, the glaze in the interior of the neck of one of them showing a ringed and hatched effect.

Height, 5¾ inches.

243—Coral-red Censer (*Yung Chêng*)

Low circular form, expanding from a short foot and recurving in a slightly everted lip, with wide mouth. Loop side-handles, with rudimentary archaic dragon-heads modeled in relief. The exterior coated with a soft, lustrous glaze of coral-red, the interior in a flecked robin's-egg green.

Diameter, 4½ inches; with handles, 6 inches.

244—Brilliant Green Crackled Bottle (*Ch'ien-lung*)

Ovoid, with tubular neck. Coated with a brilliant glaze in the hue of the greening apple, pervaded by a fine crackle in delicate lines, the glaze without the crackle overspreading the foot and the interior of the neck.

Height, 6 inches.

245—Pearl-white Crackled Bottle (*Ch'ien-lung*)

Dense porcelain covered with a monochrome glaze of a soft, creamy white with pearl-like luster, the rim glazed in black, and a spacious crackle ramifying about the vase in lines of russet-brown.

Height, 5½ inches.

246—Blue-black Globular Bottle-shaped Vase (*Ch'ien-lung*)

Dense porcelain, coated with a glaze of mirror quality and so dark in its deep blue or purplish pigment as to appear almost one of the mirror-blacks.

Height, 5¾ inches.

247—Calf's Liver Color Bottle (*Ch'ien-lung*)

Pure white porcelain invested with a glaze of dull luster in the hue of calf's liver and with a surface reproducing the texture represented.

Height, 6 inches.

248—Rose-du-Barry Vase (*Ch'ien-lung*)

Of mammoth pear-shape with contracted neck and trumpet lip, on a low slightly spreading foot. Pure white porcelain, covered with a uniform monochrome glaze of the *rose-du-Barry* hue, with orange-peel surface and dull luster.

Height, 6¼ inches.

249—Lapis-blue Bottle (*Ch'ien-lung*)

With ovoid body and cylindrical neck, slightly expanding. Coated with a lapis-blue glaze of mirror quality, overflowing to the interior of the neck.

Height, 6 inches.

250—Small Bottle-shaped Vase (*Ch'ien-lung*)

With plain cylindrical neck. Covered throughout with a mustard-yellow glaze and minute crackle.

Height, 5½ inches.

251—Ovoid Jar (*K'ang-hsi*)

Graceful gallipot body supporting a deep, wide, thick neck with narrow everted lip. Invested throughout with a brilliant glaze of camellia-leaf green, evenly distributed, which overflows into the interior of the neck, exhibiting a fine fish-roe crackle.

Height, 5½ inches.

252—Turquoise-blue Oviform Jar (*Ch'ien-lung*)

252

With spreading foot, contracted neck and lightly-flaring lip. Coated in a lustrous glaze of turquoise-blue, with paler tones as of tenuous drifting clouds, and deepening in hue about a foot-rim and a rim molded to demarcate shoulder and neck. The glaze throughout shows a fine crackle.

Height, 6 inches.

253—Bottle-shaped Vase (*K'ang-hsi*)

With tapering globular body and slender neck. Covered with a dense glaze of deep cucumber-green, with a varying, generally fine, crackle.

Height, 6 inches.

254—Beef's Liver Gallipot (*Ch'ien-lung*)

Clear white porcelain of Ch'ien-lung covered with a monochrome glaze of beef's liver color and representative of the texture imitated. On the short neck a series of dot, foliated, scroll and line borders, with traces of the original gilding which once embellished them.

Height, 5½ inches.

255—Lapis-blue Bottle (*Ch'ien-lung*)

With ovoid body and tubular neck, covered with a bright glaze of lapis-blue which extends over the rim.

Height, 6 inches.

256—Writer's Brush-holder (*Ch'ien-lung*)

Sonorous porcelain, in the form of a section of bamboo trunk, hollowed, the upper and lower surfaces pricked in representation of the structure of the bamboo wood. Decorated in bold relief modeling with a sage and a monkey under a pine tree near rocks; the whole covered with a chrome-yellow glaze of luminous quality, that on the foot revealing a metallic luster.

Height, 5 inches.

257—Canary-yellow Oviform Jar (*Yung Chêng*)

Pure white porcelain, invested with a brilliant glaze of pure, even, canary-yellow, yielding metallic reflections, which covers also the foot of the vase.

Height, 5½ inches.

258—Turquoise Bottle (*Ch'ien-lung*)

With ovoid body and straight slim neck, coated in a rich turquoise-blue glaze of brilliant surface and marked by a fine fish-roe crackle.

Height, 6 inches.

259—Small Mirror-black Bottle (*Ch'ien-lung*)

Ovoidal, with slender neck. Coated with a brilliant glaze of rich, deep mirror-black, which at the rim and about the foot is transformed to a scarcely less brilliant iron-rust hue.

Height, 5½ inches.

260—Robin's-egg Soufflé Brush-holder (*Ch'ien-lung*)

In the form of a gnarled trunk of a tree at the root, hollowed out, such as is used in nature by the Orientals for brush-holding and other purposes. Exterior and interior covered with a robin's-egg *soufflé* glaze of unctuous surface, which extends underneath the foot.

Height, 5 inches.

261—Pure White "Lace Pattern" Jar (*Ch'ien-lung*)

Ovoid on a short, slightly-spreading foot, with a wide, straight neck. Fine translucent porcelain of semi-eggshell texture, with a clear, ringing, musical note. Both neck and body adorned with blossom forms and scrolling foliations in an elaborate lace pattern excised from the paste and flowed over with the glaze of both exterior and interior. The ornamentation, visible in the light, has a greater attraction when seen against the light. The Japanese have given to this form of decoration the name "fire-fly," owing to the effect when the vessel is held against the light.

Height, 5 inches.

262—Tall-necked Turquoise Bottle-shaped Vase (*Ch'ien-lung*)

On a low foot, with squat body and a slender neck expanding slightly toward the lip. Covered with a mottled glaze of pale turquoise hue revealing a minute crackle.

Height, 6½ inches.

263

267

263—Mustard-yellow Globular Bottle with Aubergine Bands (*Ch'ien-lung*)

Thin, clear white porcelain, invested with a mottled glaze of mustard-yellow, interrupted below the shoulder and again beneath the rim by narrow bands or borders of key-fret pattern incised in the paste and covered with an *aubergine* glaze of pale tone.

Height, 6¼ inches.

264—Delicate Elongated Pear-shaped Vase (*K'ang-hsi*)

With slender neck and expanding lip, on a short circular foot. Covered with a monochrome glaze in the hue of polished lapis-lazuli, the glaze extending to the interior of the lip and underneath the foot.

Height, 5¾ inches.

265—Bottle-form Vase in Pure White (*Ch'ien-lung*)

Starting with a brief cylindrical section slightly incurving from the flat circular foot, the body swells gracefully, and quickly begins to taper to the tall, slender neck, which expands slightly and finishes in a thickened lip. Invested throughout with a luminous monochrome glaze of pure white, and perfect distribution. Blue seal of Ch'ien-lung on the foot.

Height, 7¾ inches.

266—Lustrous Mustard-yellow Crackle Jar (*Ch'ien-lung*)

Oviform, with high, sloping shoulder, short neck and lightly spreading lip. Covered with a glaze in the color of prepared mustard, spread with the finest of mustard-seed crackle and continued over the interior of the mouth and underneath the foot, the glaze of great brilliancy and with metallic luster.

Height, 6¼ inches.

267—Small Turquoise Bottle (*Ch'ien-lung*)

In pear-shape with a short tubular neck on a low circular foot. Invested with a nearly uniform crackle-glaze of turquoise-blue which thickens to accentuate the outlines of an underglaze decoration of a stork among lotus plants, etched and modeled in the paste.

Height, 7 inches.

(*Illustrated*)

268—Black-pearl Quadrangular Jar (*Ch'ien-lung*)

On a low, square foot, and with a short cylindrical neck, the high quadrilateral body having a narrow vertical smooth panel in the center of each face, extending to the height of the vase, bordered on either side by lateral moldings binding the corners as straps, with shorter intervening "straps" as reinforcements. Dense white porcelain, coated with a monochrome glaze in representation of the surface of the black pearl, with a metallic-mirror quality.

Height, 7¼ inches.

269—Celadon Bottle (*K'ang-hsi*)

The globular body tapering to a narrow neck, with a bulbous expansion beneath the rudimentary white-glazed lip; on a low circular foot. Covered with a glaze of even quality and grayish sea-green hue, which, deepening in tone about the outlines and in the etched details of an intricate decoration executed in the paste, brings out the artist's design in restrained and agreeable relief. The decoration is an involved and prolific representation of indeterminate monsters among a profusion of fungus scrolls. Private owner's mark in six characters in blue within a double ring.

Height, 8¼ inches.

270—Mazarine-blue Bottle-form Vase (*K'ang-hsi*)

With globular body tapering to a graceful neck with a heavy bulbous lip; on a low foot. Pure white dense porcelain of K'ang-hsi coated with a brilliant monochrome glaze of mazarine-blue of mirror surface.

Height, 8 inches.

271—Inverted Pear-shaped Vase (*K'ang-hsi*)

With lightly spreading foot and short, contracted neck. Coated with a slate-blue glaze—sometimes called starch blue—exhibiting a bold crackle in firm brown lines, both glaze and crackle carried throughout the interior of the vase and underneath the foot, the glaze left white at the rim but holding the crackle still.

Height, 7½ inches.

272—Oviform Vase (*K'ang-hsi*)

With high shoulder tapering gracefully to a lightly spreading foot and with cylindrical neck slightly concaved. Invested with a brilliant monochrome glaze of cobalt-blue which deepens over a lightly pencilled underglaze decoration of sprawling dragons reaching for the sacred jewel amid flame scrolls.

Height, 8½ inches.

273—Lapis-lazuli Globular Bottle-form Vase (*Ch'ien-lung*)

Ovoidal body and sloping shoulder curving into a thick tubular neck. Covered with a thick, unctuous and brilliant glaze of richly mottled lapis-lazuli quality, the glaze overflowing the rim and weltering about the foot.

Height, 8¼ inches.

274—Robin's-egg Soufflé Gallipot (*Ch'ien-lung*)

Coated with a thick, dense glaze of robin's-egg blue *soufflé* which takes a strong bluish trend at the expense of the malachite or robin's-egg green tendency, and under the shoulder presents a sort of waterfall effect.

Height, 8½ inches.

275—Celadon Gallipot (*K'ang-hsi*)

Dense porcelain, covered with a celadon glaze of purest sea-green tint and brilliant surface over a luxuriant ornamentation of affluent peony blossoms and foliations modeled in low relief in the paste and etched. White-glazed foot.

Height, 8¾ inches.

276—Tall, Graceful Oviform Vase in Pearl-gray with Crackle (*K'ang-hsi*)

276

With high shoulder, the recurving body tapering toward the foot, and high, wide neck. The entire exterior covered with a pearl-gray glaze and minute mosaic crackle, the lip and interior of the neck with a black matt glaze.

Height, 11¾ *inches.*

277—Mazarine-blue Globular Bottle (*K'ang-hsi*)

Tapering to a neck recurving in a bulbous lip. Clear white porcelain, coated throughout with a mirror-glaze of deep mazarine-blue.

Height, 12½ *inches.*

278—Rose-soufflé Oviform Vase (*Ch'ien-lung*)

Shoulder steeply sloping, wide neck lightly spreading. Clear, resonant white porcelain coated throughout the exterior surface, interior of neck and under the foot with a luminous glaze of *rose-soufflé*, minutely blown with delicate effect.

Height, 9 *inches.*

279—Turquoise Globular Bottle-shaped Vase (*Ch'ien-lung*)

With slightly tapering neck and low foot. Covered with a mirror-glaze of turquoise-blue, revealing in places a fine crackle, the hue shifting in various mottles and patches to turquoise-green. At the base the glaze thickens and presents rich, deep black surfaces.

Height, 9½ *inches.*

280—Graceful Lapis-blue Bottle (*Ch'ien-lung*)

Ovoid body and very slightly expanding neck. Invested with a brilliant glaze of lapis-lazuli blue which, deepening in incisions in the paste, brings out with a modest reticence a delicate etching of blossoming tree peonies extending from the foot nearly to the rim on one face of the vase.

Height, 9½ *inches.*

281—Imperial Yellow Ginger Jar (*K'ang-hsi*)

With carved teakwood cover. Pure white, dense porcelain, covered with a glaze of Imperial yellow hue, and having a carved jade dragon medallion, in openwork, in the carved openwork cover.

Height, 8½ *inches.*

282—Turquoise Bottle (*Ch'ien-lung*)

The graceful gourd-shaped body, on a low circular foot, tapering to a tubular neck. Clear white hard paste, invested with a glaze of soft, delicately mottled turquoise-blue, which extends within the interior of the neck and underneath the foot.

Height, 11 *inches.*

283—Cherry-red Globular Bottle (*K'ang-hsi*)

With tubular neck. Coated with a monochrome glaze of mirror-quality in cherry hue, the rim and interior of the neck glazed in pure white. Has carved teakwood stand embellished with green ivory.

Height, 10½ *inches* (*with stand,* 13¼ *inches*).

284—Mottled Lapis-blue Globular Bottle-shaped Vase (*K'ang-hsi*)

Pure white sonorous porcelain, coated with a fluent glaze of waved and mottled blue in lapis-lazuli tones and markings from the white-glazed rim to the perfect foot. At the base of the neck the glaze discloses a circle of gray-moss-agate quality, streaked with the darker blue mottlings. Penciled beneath the white-glazed foot: *Ta-Ming K'ang-hsi nien-chih.*

Height, 11¾ *inches.*

285—Dark-blue Bottle-shaped Vase (*Ch'ien-lung*)

Ovoid body, with sloping shoulder and short tubular neck. Covered with a glaze of deep, dark, purplish-blue, varying to azure and marked on one side by mottlings of malachite and the green of the washed turquoise. The glaze continues over the interior of the neck.

Height, 13 *inches.*

286—Burnt-orange Globular Bottle-shaped Vase (*Ch'ien-lung*)

Of ovoid curvature and slightly tapering neck with flaring lip. Covered with a brilliant glaze of dusky yellow or burnt-orange hue, marked by mahogany-brown about the foot.

Height, 12 *inches.*

287—Double-gourd Etched Vase (*Yung Chêng*)

Of soft, creamy-white tone and gently undulant surface. All-over decoration of blossoming peonies and leaf and floral scrolls lightly etched in the paste beneath the glaze, and brought out more clearly in the semi-translucent material when a light is placed within the vessel. A border of Greek fret separates the upper gourd from the larger body below, and a similar border is found beneath the lip; both, like the rest of the ornamentation, etched in the paste and uncolored. Interior of neck and the foot also glazed.

Height, 13 *inches*.

288—Mirror-black Bottle (*K'ang-hsi*)

With ovoid body and short, wide neck. Clear, dense porcelain of K'ang-hsi, covered with a mirror glaze with the depth and blackness of night. Within the foot and the interior of the neck, white glaze with a brown crackle.

Height, 14 *inches*.

289—Robin's-egg Soufflé Vase (*Ch'ien-lung*)

Of bottle form, with portly ovoid low body, and graceful neck very slightly in-curved. Covered evenly with a fine robin's-egg blue or mingled sky-blue and turquoise-green *soufflé* glaze of dull luster and unctuous surface, the glaze carried over to the interior of the neck and underneath the foot.

Height, 13½ *inches*.

Catalogue No. 319

IMPERIAL CELADON VASE

287—Double-gourd Etched Vase (*Yung Chêng*)

Of soft, creamy-white tone and gently undulant surface. All-over decoration of blossoming peonies and leaf and floral scrolls lightly etched in the paste beneath the glaze, and brought out more clearly in the semi-translucent material when a light is placed within the vessel. A border of Greek fret separates the upper gourd from the larger body below, and a similar border is found beneath the lip; both, like the rest of the ornamentation, etched in the paste and uncolored. Interior of neck and the foot also glazed.

Height, 13 *inches*.

288—Mirror-black Bottle (*K'ang-hsi*)

With ovoid body and short, wide neck. Clear, dense porcelain of K'ang-hsi, covered with a mirror glaze with the depth and blackness of night. Within the foot and the interior of the neck, white glaze with a brown crackle.

Height, 14 *inches*.

289—Robin's-egg Soufflé Vase (*Ch'ien-lung*)

Of bottle form, with portly ovoid low body, and graceful neck very slightly in-curved. Covered evenly with a fine robin's-egg blue or mingled sky blue and turquoise-green *soufflé* glaze of dull luster and unctuous surface, the glaze carried over to the interior of the neck and underneath the foot.

Height, 13½ *inches*.

290—Metallic Soufflé Bottle-form Vase (*Ch'ien-lung*)

Ovoidal body, slightly compressed, on a circular foot, with wide neck and expanding lip. Coated with a curious glaze of mottled mahogany and olive tones at the lip, which streams downward in wayward, confused striations and finely comminuted fleckings over the neck and the broad shoulder, in the hue of iron-rust, the small ferruginous cascade merging finally in tenuous sprays in a rich, dark seal-brown flood which covers underbody and foot.

Height, 13¾ *inches.*

291—Large Turquoise Bottle-shaped Vase (*Ch'ien-lung*)

Light, resonant porcelain, gracefully fashioned in a globular-ovoidal body with a tall wide neck and everted lip. Covered with a luminous glaze of delicate turquoise-blue, slightly mottled, a fine fish-roe crackle running throughout and the glaze overflowing to a considerable distance the interior of the neck.

Height, 13¼ *inches.*

292—Brilliant Purple Bottle (*Ch'ien-lung*)

Broad-shouldered ovoid body and large straight neck. Invested with a deep, dark, intense purple glaze of mirror surface, graying slightly about the rim and carried over and half-way down the interior of the neck.

Height, 13½ *inches.*

293—Deep-blue Pear-shaped Vase (*Ch'ien-lung*)

With short neck, expanding in a trumpet lip, on a circular foot. Invested with a wavering glaze of Sèvres-blue tone which is marked by those straggling lines—as of a trickling waterfall—which were characteristic of the Lang monochromes of the preceding century. (So much so that it has been hailed with the conscious anachronism, "A blue Lang-yao!")

Height, 13¼ *inches.*

294—Turquoise Quadrilateral Censer with Cover (*Ch'ien-lung*)

Oblong, on four animal-head legs with outward-curving rounded feet; two upright loop-handles; the cover surmounted by a Fu-lion on his haunches, with head turned to one side. The entire surface, exterior and interior, of both box and cover enameled with a honeycomb crackle-glaze of turquoise-blue and turquoise-green of brilliant quality.

Height, 14½ *inches; length,* 9 *inches.*

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SUPERB SPECIMENS
OF CORAL RED

293—Dark blue Pear-shaped Vase (*Ch'ien-lung*)

With short neck, expanding in a trumpet lip, on a circular foot. Invested with a wavering glaze of Sèvres-blue tone which is marked by those straggling lines—as of a trickling waterfall—which were characteristic of the Lang monochromes of the preceding century. (So much so that it has been hailed with the conscious anachronism, "A blue Lang-yao!")

Height 13¼ *inches.*

294—Turquoise Quadrilateral Censer with Cover (*Ch'ien-lung*)

Oblong, on four animal-head legs with outward-curving rounded feet; two upright loop-handles; the cover surmounted by a Fu-lion on his haunches, with head turned to one side. The entire surface, exterior and interior, of both box and cover enameled with a honeycomb crackle-glaze of turquoise blue and turquoise-green of brilliant quality.

Height, 14½ *inches; length,* 9 *inches.*

295—Robin's-egg Soufflé Bottle-shaped Vase (*Ch'ien-lung*)

Globular-ovoidal body with flattened shoulder and tubular neck. Characteristic unctuous glaze, with dull metallic luster, in the confusion of blue and green notes giving the "robin's-egg blue" *soufflé.*

Height, 13½ *inches.*

296—Cobalt Bottle (*Yung Chêng*)

With full, broad-shouldered ovoid body, and gracefully contracted neck expanding very slightly toward the rim. Pure white Yung Chêng porcelain of a clear, ringing note, overspread with a glaze of deep cobalt-blue flowing evenly to a perfectly finished foot. Rim and interior of the neck glazed in white. Mark, penciled in black within a double ring of blue on the white-glazed foot: *Ta-Ch'ing Yung Chêng nien-chih* (Made in the reign of Yung Chêng of the great Ch'ing [the recently overthrown] dynasty).

Height, 10 *inches.*

SUPERB SPECIMENS

OF

PEACHBLOOM, CLAIR-DE-LUNE, APPLE-GREEN, CORAL-RED AND SANG-DE-BŒUF

297—Miniature Clair-de-lune Coupe (*K'ang-hsi*)

With squat, swelling body and wide neck. Pure white porcelain, covered with a delicate *clair-de-lune* glaze of a pale elusive lavender and gray-blue aspect. (Bears a Ming mark.)

298—Small Clair-de-lune Jar (*Yuan*)

Pear-shape, on low, circular foot, the body drawn up to a very small orifice at the top. Coated with a *clair-de-lune* glaze of bluish tinge, with a fine crackle in pale-brown lines and a few light splashes of purple. (Repaired.)

Height, 2¾ *inches.*

299—Clair-de-lune Coupe (*Yuan*)

Dense vibrant porcelain, covered with a thick, viscous glaze of *clair-de-lune* suggestion, brilliant in surface, with grayish-blue tone, and marked with violet, purple and iron-rust patches, and with a subtle crackle.

Diameter, 3½ *inches.*

300—Two Writer's Low Circular Peachbloom Water Cups (*K'ang-hsi*)

Covered by a rich and lustrous peachbloom glaze, varying from the soft pink of the downy coat of a peach to the green of tender moss in the woods, with sundry fleckings and mottlings, and deepening in channels of the molded paste to tones of velvet black. Covers of *fei-t'sui* jade carved in representation of the persimmon. One has a gilded water-spoon with a duck's head handle.

Diameters, 2½ inches and 2¾ inches.

301—Ru Lang-yao Globular Jar (*Early K'ang-hsi*)

Heavy, dense porcelain of early K'ang-hsi, coated with a soft apple-green glaze of subdued luster, flowing evenly to the low foot and marked by a heavy, bold crackle in brown lines. These apple-green vases are known in China as Ru Lang-yao. Mounted with a gold mouth-rim.

Height, 3¾ inches; diameter, 4½ inches.

302—Bottle-form Peachbloom Vase (*K'ang-hsi*)

With slender neck, and tapering gracefully from the rounded shoulder to its perfect foot. Covered with a mellifluous glaze of the merged and mingling hues of dried rose-leaves in the fluent, speckled, waning pink known as ashes-of-roses. The neck ends in a gold ring.

Height, 6½ inches.

305

304

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Catalogue No. 320

RARE APPLE-GREEN JAR

RARE APPLE-GREEN JAR

(Catalogue No. 820

303—Crackled Apple-green Bottle (*K'ang-hsi*)

303

Ovoid body and short, very slightly expanding neck. Glazed in a pale apple-green with a pronounced crackle in dark lines. Interior of neck and the foot have a gray-white glaze with yellow-brown crackle.

Height, 6 inches.

304—Clair-de-lune Coupe, or Writer's Water-jar (*K'ang-hsi*)

Low ovoidal body, with narrow shoulder infolding to a wide mouth. Covered with a luminous glaze of purest *clair-de-lune* or "moonlight white" of beautiful quality—the interior similarly glazed. Underneath the white-glazed foot in firmly penciled calligraphic characters: *Ta-Ch'ing K'ang-hsi nien-chih* (Made in the reign of K'ang-hsi of the great Ch'ing [the lately ousted] dynasty).

Diameter, 4 inches.

(*Illustrated*)

305—Clair-de-lune Vase (*K'ang-hsi*)

Of slender form, its rounded lower body on a small circular foot tapering gracefully into a narrow, attenuated neck, with a slightly spreading lip. Pure white K'ang-hsi porcelain, suffused, it seems, rather than coated with a moonlight glaze of the purest *clair-de-lune* quality, with a *rouge-de-fer* rim—the interior of the neck glazed in white.

(*Illustrated*) *Height, 5 inches.*

306—Clair-de-lune Vase (*K'ang-hsi*)

In ovoidal baluster or elongated pear-shape, on a low foot, with a short everted lip. Covered with a *clair-de-lune* glaze of pale lavender tone and equable distribution, the rim glazed in iron-rust brown and the interior of the neck in white.

(*Illustrated*) *Height, 5½ inches.*

307—Writer's Water Receptacle in Rare Peachbloom (*K'ang-hsi*)

Semi-globular, with short contracted neck. Dense, heavy porcelain of K'ang-hsi, coated with a lustrous glaze of the characteristic peachbloom quality, displaying rose-pink and ashes-of-roses surfaces, with rich and generous expanses of the prized green mottling, covering without concealing three large scroll medallions delicately etched in the paste.

(*Illustrated*)

308—Writer's Water Jar in Peachbloom (*K'ang-hsi*)

Semi-globular body, with short contracted neck. Covered, over a scrolled decoration delicately etched in the paste, with a glaze of pale peachbloom tint having a multitude of deeper fleckings.

Diameter, 5 inches.

(*Illustrated*)

309—Apple-green Crackled Dish (*K'ang-hsi*)

Circular-ovoidal low body with wide mouth, on three rudimentary feet. Dense porcelain covered with an apple-green glaze of dull, metallic luster and crackled in brown lines, the interior exhibiting a brilliant glaze of gray-celadon with crackle.

Diameter, 5¼ inches.

310—Ru Lang-yao Gallipot (*Early K'ang-hsi*)

310

With small mouth and short lip, over a broad, boldly swelling shoulder, tapering gracefully below and recurving for a very slightly spreading foot. Glaze of apple-green marked with a bold crackle in brown lines. The apple-green vases of this character and glaze are known in China always as Ru Lang-yao.

Height, 5¼ inches.

311—Inverted Pear-shape Sang-de-bœuf Vase (*K'ang-hsi*)

Lang-yao, with spreading foot and short cylindrical neck. Coated with a fluent, lustrous glaze of ox-blood hue, crackled throughout, and exhibiting gray mottlings and about the foot pale sea-green notes. Underneath the foot a crackled celadon glaze; interior of neck glazed in a gray-white with fine brown crackle.

Height, 6½ inches.

307

308

312—Apple-green Ovoid Jar (*K'ang-hsi*)

Short neck with thickened lip. Dense porcelain, covered with a luminous glaze of pale apple-green, with a bold crackle in brown lines. Interior of neck and underneath the foot, gray, with *café-au-lait* crackle.

Height, 5½ inches.

313—Superb Coral-red Bottle (*Yung Chêng*)

With spherical body tapering into a very slender cylindrical neck. Covered with a mirror-glaze of light coral tone, uniformly spread and of even brilliance, finishing at a well-defined white rim.

Height, 7½ inches

(*Illustrated*)

314—Remarkably Fine Coral-red Bottle (*Yung Chêng*)

With pear-shaped body, beautifully tapering shoulder and straight, slender neck. Invested with a mirror-glaze of rich coral, of a fascinating tone and texture and even distribution.

Height, 8¼ inches.

(*Illustrated*)

315—Superb Tall Coral-red Vase (*Yung Chêng*)

With ten-pin shaped body and sloping shoulder, and wide, full neck. Pure white Yung Chêng porcelain, covered with a mottled coral glaze of dull luster and metallic suggestions.

Height, 10 *inches.*

(*Illustrated*)

316—Clair-de-lune Globular Bottle (*Ch'ien-lung*) —— — —

316

Tapering to a short neck with a bulbous lip; on a circular foot. Covered with a brilliant glaze of the pale *clair-de-lune* or "moonlight white," of perfect distribution, and finely crackled in faint lines, the crackle on neck and lip being more pronounced in brown lines. The demarcation of neck from body indicated by a molding in the paste. Glaze and crackle extend within the lip and to the foot, which bears the seal of Ch'ien-lung.

Height, 11¼ *inches.*

317—Rare Blue Lang-yao Bottle-shaped Vase (*Early K'ang-hsi*)

With its neck widening very slightly toward the lip, and a low, circular foot. Invested with a beautiful, finely crackled glaze of light turquoise-blue, with the wavering longitudinal striations which are characteristic of the true Lang porcelain. The glaze deepens toward the base of the neck. Undoubtedly a production of the famous Lang prefecture at Ching-tê-Chen.

Height, 7¾ *inches.*

318—Peachbloom Bottle-shaped Vase (*K'ang-hsi*)

Ovoidal body, with almost flat shoulder and tall, slender, tubular neck. Dense, early K'ang-hsi porcelain, covered with a rarely handsome glaze of the peachbloom variety, exhibiting the characteristic variations of pink, gray, ashes-of-roses and a most delicate green with mottlings and fleckings. On the shoulder a green three-clawed Shih-lung dragon sprawls, grasping the neck. The peachbloom glaze is characteristically crackled, the green glaze covering the dragon is without crackle. (Neck restored.) On the foot the six-character mark of K'ang-hsi.

Height, 8 *inches.*

Catalogue No. 321

REMARKABLE SANG-DE-BŒUF VASE

REMARKABLE SANG-DE-BŒUF VASE (*Yung Chêng*)

With top-pot shaped body and sloping shoulder, and wide, full neck. Pure white Yung Chêng porcelain, covered with a mottled coral glaze of dull luster and metallic suggestions.

Height, 10 *inches*.

(*Illustrated*)

316—CLAIR-DE-LUNE GLOBULAR BOTTLE (*Ch'ien-lung*)

316

Tapering to a short neck with a bulbous lip; on a circular foot. Covered with a brilliant glaze of the pale *clair-de-lune* or "moonlight white," of perfect distribution, and finely crackled in faint lines, the crackle on neck and lip being more pronounced in brown lines. The demarcation of neck from body indicated by a molding in the paste. Glaze and crackle extend within the lip and to the foot, which bears the seal of Ch'ien-lung.

Height, 11¼ *inches*.

317—RARE BLUE LANG-YAO BOTTLE-SHAPED VASE (*Early K'ang-hsi*)

With its neck widening very slightly toward the lip, and a low, circular foot. Invested with a beautiful, finely crackled glaze of light turquoise-blue, with the wavering longitudinal striations which are characteristic of the true Lang porcelain. The glaze deepens toward the base of the neck. Undoubtedly a production of the famous Lang prefecture at Ching-tê-Chen.

Height, 7¾ *inches*.

318—PEACHBLOOM BOTTLE-SHAPED VASE (*K'ang-hsi*)

Ovoidal body, with almost flat shoulder and tall, slender, tubular neck. Dense, early K'ang-hsi porcelain, covered with a rarely handsome glaze of the peachbloom variety, exhibiting the characteristic variations of pink, gray, ashes-of-roses and a most delicate green with mottlings and fleckings. On the shoulder a green three-clawed Shih-lung dragon sprawls, grasping the neck. The peachbloom glaze is characteristically crackled, the green glaze covering the dragon is without crackle. (Neck restored.) On the foot the six-character mark of K'ang-hsi.

Height, 8 *inches*.

319—Imperial Celadon Flower Vase (*K'ang-hsi*)

Of heavy, vibrant porcelain, fashioned in the lines of the peach-bloom vases, with the same two white rings in relief at the base of the neck and the same mark underneath. It is covered with a pale celadon monochrome glaze of purest sea-green tint—a hue called by the Chinese, as applied to these vases, pea-green—varying slightly in tone so as to bring out the decoration worked in relief in the paste. This consists of a fringe of scrolled sea-waves from which project the bodies of two three-clawed dragons. Mark, clearly penciled in cobalt-blue: *Ta-Ch'ing K'ang-hsi nien-chih* (Made in the reign of K'ang-hsi of the great Ch'ing [the lately overthrown] dynasty).

A rarely beautiful example of K'ang-hsi porcelain. A similar vase is in the Walters Gallery, Baltimore.

Height, 7½ inches.

(*Illustrated*)

320—Rare Apple-green Large Globular Jar (*K'ang-hsi*)

With short everted lip and wide mouth. Dense, heavy, pure porcelain, covered with a luminous glaze of a rare and delicate apple-green hue in remarkable purity of tone, uniformly distributed and marked throughout by a sharp, wandering crackle in light brown lines. The interior of the lip and of the entire jar is covered with a brilliant gray-white glaze, pervaded by the same brown crackle. Produced under the prefecture of the great Lang in the early part of the reign of K'ang-hsi. Has elaborately carved stand.

Height, 8 inches; diameter, 8¾ inches.

(*Illustrated*)

321—Remarkable Sang-de-bœuf Vase (*K'ang-hsi*)

In shape unique among the Lang productions. Its globular body, on a low foot, is extended into a gracefully tapering neck, recurving in a broad, spreading lip with a white rim. In glowing richness of color the vase is more nearly comparable with the famous bottle in the J. Pierpont Morgan Collection (retained in Mr. Morgan's library), which is known as "The Ruby," than any other example of Lang-yao known to have reached this country. The perfect, lustrous glaze is brilliant as flame, reflects the glow of the ruby, deepens to garnet and carbuncle, lightens to ashes-of-roses, takes again the rich hue of the ox-blood and is marked by darker fleckings or "tears" of the congealing blood. Crackled throughout; the interior of the lip having a pale celadon glaze with a light brown crackle. A production of the prefecture of the great Lang, in the first score of years of the august reign of K'ang-hsi.

Height, 14½ inches.

(*Illustrated*)

322—Tall Oviform Lang-yao Vase (*Early K'ang-hsi*)

Tapering gracefully to a lightly spreading foot, the sloping shoulder recurving in the short wide neck to a slightly expanding lip. Coated with an effulgent glaze of rich *sang-de-bœuf*, the glowing blood-red hue deepening at the base of the neck and toward the foot, lightening elsewhere to a rosy-gray, again offering a ruby glint, crackled throughout and brilliant as flame. Underneath the perfect foot a crackled celadon glaze.

Height, 17½ inches.

323—Tall Lang-yao Vase of Rare Coloring (*K'ang-hsi*)

Oviform, with high and narrow shoulder, and graceful taper to the slightly spreading foot; short, wide neck and flaring lip. Coated with a rare glaze involving tones of both the peachbloom and *sang-de-bœuf* porcelains, varying from a pearl-gray and ashes-of-roses to the hue of the speckled red apple, and flowing perfectly to an even foot, where it thickens and the color deepens in a uniform circle to the deep hue of clotted blood. Underneath the foot a celadon glaze; interior of neck glazed in white.

Height, 18 *inches*

324—Rose-du-Barry Bottle-form Vase (*Ch'ien-lung*)

An example of rare quality. Ovoid, with full neck very slightly curving. Clear resonant porcelain, coated with a perfect *rose-du-Barry* glaze of *peau d'orange* surface and dull luster. The interior of the neck and the foot are glazed in pistache-green, and the foot bears the Imperial seal-mark of Ch'ien-lung in coral on white reserve.

Height, 12½ *inches.*

(*Illustrated*)

325—Apple-red Lang-yao Vase (*K'ang-hsi*)

Of bottle shape, with full, globular body and tall, gracefully tapering neck. Covered with a thick, brilliant *sang-de-bœuf* glaze, varying from a rosy apple-red to the deeper ox-blood tones and receding again to ashes-of-roses, and toward the top of the neck to rose-pink and a soft gray—a bold crackle running throughout. The rim is enameled in brown. Underneath the foot and in the interior of the neck, a rice-color glaze with brown crackle.

Height, 16 *inches.*

(*Illustrated*)

326—Globular Lang-yao Bottle (*K'ang-hsi*)

With tall, straight neck. Enameled with a deep and crackled glaze in the various tones of the peachblooms—rose-pink with deeper fleckings, ashes-of-roses, and the characteristic tinted grays. Rim and interior of neck glazed in white.

Height, 16½ *inches.*

(*Illustrated*)

327—Oviform Apple-green Crackle Jar (*K'ang-hsi*)

Contracting briefly from the foot, the body then swells in graceful ovoid curve to a shoulder of rather steep slope ending in a short wide neck. Coated with a bright, clear apple-green glaze of metallic luster, boldly crackled in brown lines. Lip and entire interior covered with a gray-white glaze strongly marked by the brown crackle with lesser spaces. (Repaired.)

Height, 15½ *inches.*

328—Lapis-lazuli Bottle-shaped Vase (*Ch'ien-lung*)

Ovoid body and thick neck. Clear, heavy porcelain, covered uniformly with a deep, brilliant lapis-blue glaze verging upon purple, the glaze overflowing and continuing down the interior of the neck.

Height, 14½ *inches.*

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329—Brilliant Mirror-black Oviform Vase (*K'ang-hsi*)

With high shoulder and neck and lightly flaring lip. Clear white porcelain of K'ang-hsi, coated below the white-glazed rim with a pure black monochrome glaze of liquid depths and remarkable brilliancy—the pure tone and rich quality preserved perfectly throughout. Marked beneath the foot with a double ring in blue, on white glaze.

Height, 17¾ *inches.*

330—Superb Peacock-blue Bottle (*Ch'ien-lung*)

Clear, dense, sonorous porcelain in globular-ovoidal bottle-form, with full, tall, cylindrical neck; covered with a mirror-glaze of lustrous peacock-blue, universally crackled in dark lines, the glaze overflowing the neck.

Height, 17 *inches.*

331—Royal Purple Tall Beaker (*Early K'ang-hsi*)

Dense, heavy porcelain in characteristic beaker-form, with a bold decoration modeled in the paste, covered with a brilliant purple glaze on both exterior and interior surfaces. The decoration, incised and in relief, comprises archaic animals and one of the twelve ancient embroidery ornaments on the midband, with palmations of banana leaves pointing upward and downward above and below the band.

Height, 16½ *inches.*

332—Pair Imperial Yellow Ovoid Jars (*K'ang-hsi*)

Pure white porcelain of K'ang-hsi, enameled with a brilliant glaze of pale, bright Imperial yellow; foot and interior glazed in white. Mark, the six characters of K'ang-hsi penciled in blue under the glaze.

Height, 8¾ *inches.*

333—Bottle-form Tea-dust Vase (*Ch'ien-lung*)

With globular-ovoidal body contracting to a graceful neck very slightly expanding. Covered uniformly with a tea-dust glaze, the green so dark as to be almost a black, and the glaze being carried to the interior of the neck and underneath the foot. The rim olive-yellow and mahogany-brown.

Height, 14¾ *inches.*

334—Large Bottle-shaped Vase (*Ch'ien-lung*)

Pure white heavy sonorous porcelain, in an ovoidal and somewhat squat body on a bold foot, with full neck and flaring lip; covered with a mirror-glaze of a dense, opaque blue with mixed purplish and cobalt suggestion. Ch'ien-lung seal mark in blue on the white glazed foot.

Height, 13 *inches*

335—Pair of Gold-decorated Mirror-black Bottles (*K'ang-hsi*)

Spherical bodies, tapering into tall, slender necks which finish with metal rims. Invested with a thick, deep, brilliant glaze of mirror-black penciled with an affluence of floral decoration in gold. Springing from a base border of stems and scrolls, a luxuriance of gracefully bending sprigs and blossoms of chrysanthemum in gold overspreads the bodies, connecting above with a shoulder band of four foliate medallions on a ground of hexagonal lattice, the medallions enclosing each an active animal, in different attitudes. Above this again an alternating border of long and shorter conventional palm leaves, pointing upward, surrounds the neck, which bears another narrow scrolled border beneath the rim.

Height, 16½ *inches*.

336—Large Turquoise Bottle-shaped Vase (*Chien-lung*)

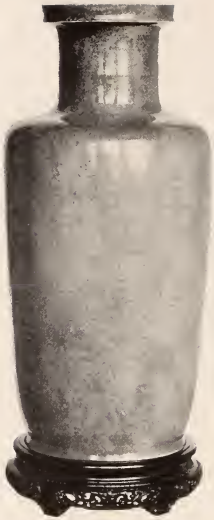
Ovoidal-globular body and full neck with slightly flaring lip. Coated with a finely crackled glaze in the hue of the green or washed turquoise, which extends for a considerable way down the interior of the neck. (Lip slightly cracked.)

Height, 13¾ *inches*.

337—Wide Imperial Yellow Bowl (*K'ang-hsi*)

Ovoid, on a short cylindrical foot, the graceful contour recurving to a lightly spreading thin lip. Sonorous white porcelain, glowing in a glaze of Imperial-yellow glory, pure, lustrous, covering uniformly the exterior and interior surfaces, which are without other adornment. On the white-glazed foot, penciled in blue within a blue double ring: *Ta-Ch'ing K'ang-hsi nien-chih* (Made in the reign of K'ang-hsi of the great Ch'ing [the recently overthrown] dynasty). On a teakwood stand having five carved dragon legs with claw and ball feet.

Diameter, 14 *inches; height*, 6¾ *inches*.



338—Cylindrical Club-shaped Powder-blue Vase (*K'ang-hsi*)

With well-defined foot, flat shoulder, short wide neck and flanged lip. Smooth surface throughout, with a lightly molded band around the neck. Sonorous hard-paste white porcelain covered with a luminous glaze of powder-blue of rich quality, a ring of white reserved at the base of the lip and the interior glazed in white. Mark, the blue double ring.

Height, 17½ *inches.*

339—Robin's-egg Soufflé Tall Vase (*Ch'ien-lung*)

Of club-form with ovoidal body, narrow sloping shoulder, wide neck and flaring lip. Clear porcelain covered with a rich, unctuous glaze of robin's-egg *soufflé* with a dull luster, the glaze extending to the interior of the neck and underneath the foot, and exhibiting in equable distribution the characteristic blue and green tones.

Height, 15½ *inches.*

340—Remarkable Cylindrical Club-shaped Vase (*K'ang-hsi*)

Mirror-black, decorated with both gold and silver. A very rare decoration, these vases usually having only gold. The mirror-black glaze, which coats the exterior throughout except for a white stripe at the upper and lower edges of the flanged lip, is of the raven's-wing variety, with lustrous metallic reflections. The rich abundance of the gold and silver ornamentation on the body includes blossoming tree peonies, magnolia flowers, birds perched and flying, singly and in pairs, among them the pheasant and the duck, and a leaf-scroll border—many blossoms being silver on golden stems and branches. A further border of hexagonal silver grill, with reserved medallions adorned with sprays in silver and gold, surrounds the shoulder, and the neck is encompassed by a deep chain-lattice of gold with silver floreations in the interstices and large foliate medallions picturing silver rabbits in the light of the golden full moon. Around the lip a narrow fret band.

Height, 18 *inches.*

341—Large Blue Crackle Bottle-shaped Vase (*Ch'ien-lung*)

Ovoid body with full neck and slightly-flaring lip, on deep circular foot. Coated with a lustrous glaze which varies in hue from the blue and the green turquoise to "peacock-blue," and exhibiting numerous vertical streakings characteristic of the turquoise-blues and the *sang-de-bœufs*. Marked throughout with a fine crackle, glaze and crackle extending to the interior of the neck and underneath the foot. (Slight repair at the lip.)

Height, 16½ *inches.*

342—Mirror-black Cylindrical Club-shaped Vase with Gold Ornament (*K'ang-hsi*)

Brilliant black glaze with metallic, raven's-wing luster, flowed evenly to a perfect foot. Floral bands and borders in gold divide the body into reserved panels and medallions, two large oblong panels on opposite faces of the vase, and between them at either side a small quadrilateral panel beneath a circular medallion, each adorned with trees or flowers. A shoulder band presents conventional scrolls and fillets and reserve polyfoil medallions; and on the neck, between sundry narrow borders, are three cranes, with widespread wing-feathers curved into the form of circular medallions surrounding the body of the bird. On the lip, a band of scroll-fret.

Height, 18 *inches.*

343—Pair Magnificent Lang-yao Flower-pots (*K'ang-hsi*)

Tapering form, with gilt rims. Dense K'ang-hsi porcelain, coated with a brilliant *sang-de-bœuf* glaze, crackled and having the characteristic variations of the ancient sacrificial red, through glowing ruby to flame and the gray of the peachblooms, the whole resplendent in effect. Mark underneath, the blue double ring. The pots contain a variety of orchid plant, with fronds of green undersurface and blue above, gilt-veined, in Pekin enamel, with clusters of seeds in pink coral.

Height, 10 *inches.*

(*Illustrated*)

344—Majestic Globular Mazarine Bottle (*Yung Chêng*)

Of glowing brilliancy, in a deep, intense and luminous, thick monochrome glaze of mazarine-blue, rich in quality and with a mirror surface. The glaze displays a pronounced and unusual crackle in longitudinal lines, from a point on the full, thick, graceful neck to the base. On the upper part of the neck it shows a series of lateral striations in lighter hue, the glaze paling to cobalt tones just under the white rim.

Height, 18½ *inches; diameter*, 14 *inches.*

345—Pair of Imperial Yellow Jars (*K'ang-hsi*)

Ovoid body, with short, larg neck, and low, lightly spreading foot modeled and depressed from the interior. Clear, pure white porcelain, covered throughout the exterior surface, including the bottom of the foot, with a luminous, brilliant glaze of Imperial yellow, deepening slightly in tone on the gracefully curving shoulder. The interiors are glazed in white. Hat-shaped, teakwood covers.

Height, 12¼ *inches; diameter,* 10½ *inches.*

346—Pair Majestic Mirror-black Large Globular Bottles (*Ch'ien-lung*)

Pure white porcelain of the Ch'ien-lung period, covered with a brilliant glaze of deep mirror-black, which overflows the rim, the interior of the neck being glazed in white. Above a narrow foot-border of sea waves, numerous huge four-clawed dragons, penciled with great precision, are engaged in the favorite pursuit of the flaming jewel, their scaled and scrolling bodies encircling the vase all the way to the tall, straight neck. Seal-mark of Ch'ien-lung underneath the foot.

Height, 19 *inches; diameter,* 14½ *inches.*

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347—Small Pear-shaped Vase (*K'ang-hsi*)

On a low foot, with slender neck and spreading lip. Pure white porcelain with a detached decoration of Buddhistic emblems and motives from the "Hundred Antiques," daintily enameled in the five colors of K'ang-hsi and delicately penciled. The colors blue, green, yellow, red and *aubergine*. (Apocryphal mark of Hsüan Tê.)

Height, 4¼ inches.

348—Blue and White Cylindrical Vase (*K'ang-hsi*)

A plain, straight cylinder or tube, covered with a crackle glaze of soft, creamy white, and lightly penciled in two tones of cobalt-blue with a rocky landscape scene enclosing water, and a man fishing industriously from a ledge of rock.

Height, 5 inches.

349—Small Club-shaped Vase (*Yung Cheng*)

An exquisite little specimen of the so-called "soft paste," covered with a milk-white crackle glaze and delicately penciled in varying shades of blue with two figures—one a lady feeding a bird perched in his swing—and household ornaments, lines of the decoration being carried up to the neck where two flying bats appear.

Height, 4¾ inches.

350—Blue and White Bottle-shaped Vase (*K'ang-hsi*)

Ovoid body, with a full, very slightly expanding neck, on low foot. Profusely painted under the brilliant glaze with an enlacement of the sacred lotus flower and scroll, a narrow border of diamond-grill encircling the neck beneath a brilliant sapphire band of palmations. Six-character mark of Hsüan Tê (apocryphal).

(*Illustrated*) *Height, 9 inches.*

351—Blue and White Imperial Oviform Vase (*K'ang-hsi*)

With rounding shoulder and tapering to a narrow flat foot. Short cylindrical neck. Pure white porcelain, with a brilliant glaze of metallic luster. Penciled under the glaze in cobalt and deeper blue with two four-clawed dragons, sprawling amid fire-scrolls. Of the same manufacture as the peachblooms. Mark in blue beneath the white-glazed foot, the six characters of K'ang-hsi within the blue double ring.

(*Illustrated*) *Height, 10 inches.*

352—Blue and White Imperial Oviform Vase (*K'ang-hsi*)

With flattened shoulder and tapering to a narrow flat foot. Short cylindrical neck. Pure white, vibrant porcelain, of the same manufacture as the peachblooms, finely penciled in two tones of underglaze cobalt-blue with two ascending five-clawed dragons and fire-scrolls. Mark, *Ta-Ch'ing K'ang-hsi nien-chih* in blue under the white-glazed foot.

(*Illustrated*) *Height, 10 inches.*

IVORY-WHITE STATUETTES

353—Ming Fu-ching Statuette of Daruma Seated (*Ming*)

The figure sits with legs crossed under the body, clad in flowing robes which expose the bared breast and enfold both hands. Eyebrows and whiskers are curiously modeled and incised in scrolled forms, and there are the prolonged ear-lobes of wisdom. Glazed in the characteristic cream-white of the period.

(*Illustrated*) *Height, 9½ inches.*

354—Statuette of Kuan-yin Seated (*Ming*)

The Chinese goddess of mercy sits on a throne of rockery, one foot doubled under her and resting her hands—one of them holding a scroll—on the opposite upraised knee. Behind her is a bundle of books. Her hair is dressed comparatively low and on her breast a single floral jewel shows. In soft, cream-white Fu-ching ware of the Ming dynasty.

(*Illustrated*) *Height, 12 inches.*

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355—Fu-ching Standing Figure of Kuan-yin (*Ming*)

With hair dressed relatively low and head slightly inclined forward, the goddess, gazing downward, is shown standing or walking on a base of conventionalized wave forms. Both hands are held in front of her, one gracefully hanging down, the other held slightly forward with palm exposed. The whole glazed in the characteristic cream-white of the period of its origin, which was during the regnancy of the Mings.

Height, 16¼ *inches.*

356—Standing Figure of Kuan-yin (*Ch'ien-lung*)

Heavy, stone-weight Fu-ching ware with snow-white glaze. The goddess of mercy wears flowing robes which are blown aside toward the bottom as though in a breeze, and stands with one bared foot revealed. In her right hand she holds a scroll, with the left hand lightly poised over it. She wears a lotus diadem and the conventional necklace on her exposed breast.

Height, 19½ *inches.*

357—Ivory-white Fu-ching Statuette of Kuan-yin (*Ming*)

Seated on the folds of her robes on the ground, supporting herself with one hand on the ground at her side, leaning slightly toward it and bent forward, with one bared foot projecting in front of her and her other hand hanging gracefully over her raised knee. She wears the diadem, a bracelet and a scepter-head necklace, and her headdress is high. The whole in a thin monochrome glaze of ivory-white over dense Fu-ching stoneware.

Height, 10¾ inches.

(*Illustrated*)

SUNG AND MING POTTERY

358—Semi-eggshell Ovoidal White Bowl (*Sung*)

Springing from a narrow circular foot and expanding rapidly to a wide mouth. The entire interior adorned with an elaborate incised decoration in three divisions, a central concave medallion and a broad band embracing all the rest of the surface up to a narrow border. In the medallion are waves, seaweed and other aquatic plant-forms, engraved about the twin-fishes—emblems of marital felicity—modeled in low relief in the paste and etched. The side-band carries full-blown peonies and bending leaf-stems, and is succeeded by a border of serpentine scroll beneath the brim. (Ting-yao of the Sung dynasty.)

Diameter, 7 inches.

359—Clair-de-lune Tripod Dish (*Sung*)

Kuang-yao of shallow form, encircled by two lines of bosses. Interior covered with a *clair-de-lune* glaze of light bluish-green hue, the rim and exterior with an *aubergine* glaze qualified with delicate grayish modulations. Bottom glazed in a grayish-celadon tone, with iron-rust patches, and carrying an incised mark, the numeral 7. (Repaired.) Imperial Sung ware of the Chün type.

Diameter, 7½ inches.

360—Clair-de-lune Tripod Bowl (*Sung*)

Circular and shallow, the feet of inverted pyramidal form; exterior encircled by two lines of studs or bosses, one beneath the curve of the body, the other under the rim. Coated with a brilliant *clair-de-lune* glaze of greenish-white moonlight hue, flowing in places thin and again in copious waves. Interior glazed similarly. Kuang-yao of Chün type. Sung Imperial ware. (Repaired.) On the bottom the numeral 6, which appears to have been a later addition.

Diameter, 8½ inches.

354

353

357

361—Sung Pottery Tripod Censer

In the form of three massive coalescent elephant heads, the trunks extended to the ground and turning outward, forming the feet. The hollow heads which form the jar are surmounted by a short cylindrical neck and thick flanged lip, on whose broad rim are two Fu-lions couchant, modeled in high relief. Has carved teakwood cover with jade finial.

Height, 10 *inches.*

362—Turquoise Gallipot (*Yuan*)

With broad shoulder and narrow flanged foot. Covered with a thin glaze of turquoise-blue, through which runs everywhere a minute crackle. Interior of the short neck glazed in a gold and brown lacquer effect. (Lip and foot show slight repair.)

Height, 10¾ *inches.*

363—Clair-de-lune Tripod Dish (*Sung*)

Hexafoliate, bulbous, shallow body, with wide circular mouth and flat, everted hexafoil lip with molded rim. Interior covered with a *clair-de-lune* glaze of bluish-green and pale "moonlight-white" tone, the broad lip and plain exterior of the body and feet with a rich *aubergine* glaze, mottled and of lustrous quality. Bottom, glazed a yellowish-brown, bears an incised mark, the numeral 3. Kuang-yao of Chün type. Imperial Sung ware. (Repaired.)

Diameter, 9¾ *inches.*

364—Royal Blue Ovoid Jar (*Sung*)

With short cylindrical lip. Sung pottery, covered with a variously flowing glaze of rich purplish-blues, shading into lapis and deep-cobalt quality, with crackle.

Height, 7¼ *inches.*

365—Companion Dogs Fu in Sung Pottery

Seated on their haunches on quadrilateral plinths supported by quadrangular pedestal bases with curvilinear feet. Both dogs with open mouths, rolling tongues, and spreading tails upraised in loop curves; one with his right forepaw resting on the brocaded ball, the other with left forepaw holding down a cub Fu, which, rolling on its back, plays with the ponderous paw above it. Modeled with remarkable skill and proportion, with the coats represented by consecutive waved and concentric lines deeply incised in the paste. The whole glazed in malachite-green, so treated among the striations defining the pelts as to suggest there a tawny hue, elsewhere on the bodies and all about the plinths and pedestals revealing mottled malachite tones of rare beauty and quality. Marked with interesting revelations of the effect of time.

Respective heights, 9 inches; length, 6¼ and 6¾ inches.

366—Sung Pottery Statuette of Kuan-yin, Chinese Goddess of Mercy

Modeled in bold lines, the face with delicate refinement of feminine beauty; in augustly draped robes, and seated with one foot raised on a projecting rock, a hand on the elevated knee, and holding on her other knee the infant Buddha. Covered with a thick, fluent glaze of creamy tone—spoken of as Sung white—displaying a fine crackle in brown lines over various parts of the surface.

Height, 15½ inches.

368

367—Kuan-yin Enthroned (*Early Ming or Yuan Pottery*)

The Chinese goddess of mercy seated cross-legged on a rock base or throne. She wears the high headdress and cowl and the customary loose robes, with an ornate Buddhistic necklace seen against her bared breast. Her gilded hands are clasped in her lap and her head is inclined in meditation. The features and breast were originally painted and gilded, and retain portions of the pigment and the gold. The robes are in thick enamel colors of malachite, turquoise and *aubergine*, with crackled glaze, and the rockery of the base is in *aubergine* and malachite.

Height (with base), 21½ inches.

368—Rare Large Conical Sung Pottery Jar (*Sung*)

With high, broad, slowly sloping shoulder, the circular body contracting sharply below and finishing as an inverted truncated cone. Covered throughout both exterior and interior surfaces, including the short vertical lip, with a thick lavender-gray glaze having a bold crackle, the glaze revealing in places notes of mauve, and displaying on the shoulder three equidistant broad patches of mottled green with gray-white, flowing, cloud-like outlines. This green presentation is most unusual, such glazes in the Sung pottery commonly exhibiting purple, but very rarely green. Has teakwood stand, carved as an expired lotus flower, studded with movable boxwood seeds.

Height, 11⅓ inches (with stand, 15 inches); diameter, 12¼ inches.

(*Illustrated*)

369—Tall Pear-shaped Crackle Vase (*Ming*)

The body gracefully expanding from a circular foot, tapering gently to a full neck and reeurving to the flange-lip with rounding rim. Rudimentary animal-head-and-ring handles modeled in the paste. Stone pottery coated with a glaze of light *café-au-lait* tone, which extends over the lip and beneath the foot and is crackled throughout.

Height, 18½ *inches.*

370—Large Blue and White Fish Bowl (*Chia Ching*)

Heavy stoneware, glazed in white, with an all-round decoration of two five-clawed dragons pursuing the flaming jewel amidst fire-scrolls, in deep Mussulman blue. On the rim the six-character mark of Chia Ching.

Height, 15 *inches; diameter,* 28½ *inches.*

371—Ming Porcelain Blue and White Fish Bowl (*Wan-li*)

Inverted-cone shape, with slightly ovoidal sides and thickened lip. Adorned with carp and long-nosed fish, lotus plants, detached blossoms and sea-waves, in the rich Mohammedan blue which has vanished from the ceramic art of the world. Inscribed on the lip: *Ta-Ming Wan-li nien-chih* (Made in the reign of Wan-li of the great Ming dynasty).

Height, 17 inches (with stand, 36¾ inches); diameter, 20½ inches.

372—Large Pottery Plant Jar (*Yuan*)

Ovoidal contour, much resembling a huge cone standing on its broadly truncated end, with the upper end folded slightly inward and finishing with a low molded round lip. Two rudimentary handles of lion-heads with large rings, molded in relief in the paste. Covered uniformly with a rich creamy glaze of grayish tinge, crackled and exhibiting a metallic luster.

Height, 16 inches (with stand, 40 inches); diameter, 30 inches.

(*Illustrated*)

373—Large Pottery Plant Jar (*Yuan*)

Circular, expanding slowly from the base, with a slightly bulbous shoulder recurving abruptly in a short, thick, everted flat lip. Encircled by two rings of prominent bosses and carrying four rudimentary or ornamental handles in the form of Fu-lion heads modeled in high relief. Covered throughout its exterior surface with a thick, unctuous glaze of rich turquoise showing many mottlings and variations of hue. Interior glazed in yellow.

Height, 17½ inches (with stand, 41¼ inches); diameter, 30¾ inches.

374—Majestic Pottery Plant Jar (*Yuan*)

Circular, with ovoid contour and thickened lip. The body coated with a fluent glaze of rich, deep indigo-blue, and the rim with a mottled *aubergine* glaze in "waterfall" effect. Modeled in relief in the paste are lotus plants with buds and blossoms, and revealing the seed-pods, and over them birds and butterflies are seen, the reliefs glazed in turquoise-blue, green, white, mauve and yellow. Base encircled by a molded band of waves in aquamarine tint. Interior glazed in turquoise-blue.

Height, 26 inches (with stand, 52 inches); diameter, 39 inches.

(*Illustrated*)

375—Colossal Plant Jar in Pottery (*Early Ming*)

Slightly ovoidal contour with abrupt thick, half-round, everted lip flattened on top. The only decoration four ornamental handles of lion-heads with rings, vigorously molded in bold relief. Coated with a deep glaze of rich malachite with various flecks and mottlings. The handles, in addition to the green glaze, display yellow and an *aubergine*-brown. The interior glazed in a sky-blue. (Has been broken and repaired.) Metal lining or inner tub inserted.

Height, 33½ *inches* (*with stand,* 48½ *inches*); *diameter,* 38 *inches.*

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, JANUARY 31, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

WHICH INCLUDES CATALOGUE NOS. 376 TO 519

OLD CHINESE VELVETS AND SUMPTUOUS BROCADES

376—TWO SILK VELVET CHAIR CUSHIONS

Silk velvet of old-golden hue, cut and brocaded with a floral scroll pattern of chrysanthemum flowers and leaves in delicate tones of pink, blue and silver-gray. Eighteenth century.

20 inches square.

377—EIGHT SILK VELVET AND GOLD BROCADE CHAIR MATS

Decoration, two archaic dragons in gold in the center on a ground of golden-pink velvet; the border with floral scroll in gold within a ground of bright green velvet. Eighteenth century.

Length, 20½ inches; width, 14½ inches.

378—TWO SILK VELVET AND GOLD SQUARE TABLE MATS

Golden-pink velvet field, brilliant with profuse lotus scrolls within an architectural border interrupted by medallions and scrolls, all in gold thread; outer Greek-fret border in gold on blue-green velvet ground. Eighteenth century.

24 inches square.

379—TWO SILK VELVET AND GOLD SQUARE TABLE MATS

Similar to the foregoing. Eighteenth century.

22 inches square.

380—Two Silk Velvet and Gold Table Covers

Fields of golden-pink velvet ornate with peony medallions and sprays in gold thread; borders of scrolls and foliations in velvet with a pale-green sheen, on a ground of gold thread. Eighteenth century.

Length, 34 inches; width, 33 inches.

381—Imperial Brocade Table Cover

Central medallion of cloud-forms enclosing a five-clawed dragon woven in gold thread, on a field of conventional foliated medallions in lattice arrangement, with alternating enclosures of flying storks. Eighteenth century.

Length, 37½ inches; width, 35 inches.

382—Golden-brown Silk Brocade Entrance Hanging

Decorated with four-clawed dragons, kylins, waves of the sea, clouds and symbols, in blue, green and other colors and silver thread. Eighteenth century.

Height, 32 inches; width, 37 inches.

383—Wine-color Silk Velvet Brocade Entrance Hanging

Decoration in gold thread of dragons, kylins, waves, clouds and symbols. Eighteenth century.

Height, 32 inches; width, 39½ inches.

384—Silk Velvet Wall Hanging

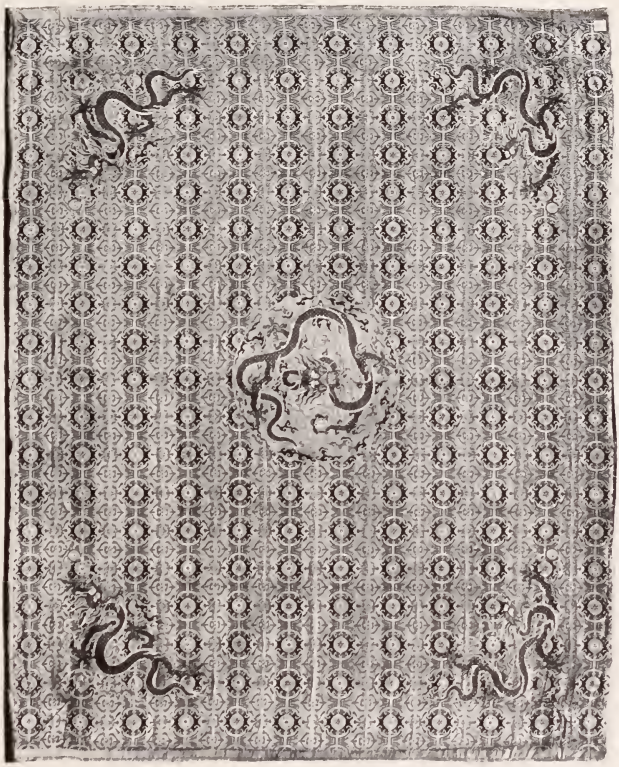
Ornate decoration of lotus blossoms and scroll in pale shimmering green on a brilliant red ground, its hue changing with the direction of the light. Eighteenth century.

Height, 36 inches; width, 41 inches.

385—Four Silk Brocade Wall Hangings (*Ch'ien-lung*)

Light, gray-green ground; adorned with landscapes, pagodas, cows, goats, deer and horses, flowers, and motives from the "Hundred Antiques," in various tones of green, yellow, brown, orange-pink and red.

Length, 45 inches; width, 13 inches.



386—Four Pieces Chinese Silk and Gold Brocade (*Ch'ien-lung*)

On a ground of brilliant Imperial yellow through which gold threads run in profusion, successive horizontal bands of cartouches are woven, with blue and green predominant in their coloring. In a central medallion is a five-clawed dragon, and a scrolled companion appears at each of the corners of the fabric.

Height, 41 inches; length, 53 inches.

(*Illustrated*)

387—Chinese Cut-velvet Wall Hanging (*Ch'ien-lung*)

From an ancient Temple of Agriculture. Soft pink, with a golden iridescence, the ornamentation picturing the eight Taoist immortals, the god of longevity and others, attending on the Emperor, who appears in the center, besides clouds, storks, bats, deer and many symbols, and the name of the agricultural college. Has a deep green fringe with spangles.

Length, 18 feet 3 inches; depth, 24¾ inches (with fringe, 36 inches).

388—Chinese Cut-velvet Wall-hanging (*Ch'ien-lung*)

Congruous with the last and with the same colors and borders, and from the same school of agriculture, the name of which appears on both pieces. The major decoration of this piece depicts Fu-lions, filleted wheels and flame scrolls, and a frieze pictures bucolic landscapes.

Length, 6 feet 5 inches; depth, 34 inches.

389—Two Silk Velvet and Gold Wall Hangings

Golden-brown field of silk velvet ornamented with four-clawed dragons, the endless knot, Dogs Fu with the brocaded ball, and bats, emblems of happiness, surrounding the "double-joy" symbol of two persons made happy, all in gold thread. Border of conventional scrolls and medallions in gold thread embraced within a blue-green velvet ground. Eighteenth century.

Length, 5 inches; width, 20 inches.

390—Golden Rose Silk Velvet Wall Hanging

With decoration, cut in the velvet and woven in gold thread, of lions and the brocaded ball, and other symbols. Eighteenth century.

Height, 23½ inches; width, 7 feet.

391—Silk Velvet and Gold Wall Hanging

Golden-pink field of silk velvet resplendent with two phœnixes and full-blown peonies in gold thread. Border of poppy-scroll in gold within a bright green velvet ground. Eighteenth century.

Height, 23¾ inches; width, 7 feet 10½ inches.

392—Silk Velvet and Gold Wall Hanging

Woven in transverse section or oblong mats in a series of eight, each with a peony medallion and sprays in gold on a golden-brown velvet ground, bordered by floral scrolls worked in the soft velvet pile which here is a shimmering pale blue-green, over a ground of gold thread. Eighteenth century.

Length, 8 feet 4½ inches; width, 2 feet.

393—Large Silk Velvet Wall Hanging

Oblong field almost iridescent in the shimmer of the orange, brown, pinkish and flame-hued velvet and the varied threads in which the ornament is woven, the ornamentation including two phœnixes in the form of a central medallion, a phœnix at each corner, peonies, melons, leaves and scrolls. Wide border of silver-blue, orange-pink and white bats flying among silver-white cloud scrolls, all in the thread, on a Nile-green silk velvet ground. Eighteenth century.

Length, 9 feet 7½ inches; width, 5 feet 9½ inches.

(*Illustrated*)

394—Large Embroidered Chinese Wall Hanging (*Ch'ien-lung*)

With boundless wishes of longevity and happiness. On a salmon-pink ground brilliant as flame, in silk of a fine sheen, a decoration of regal affluence is embroidered in rich blue, white, gray, green, black and other silks, and made resplendent with an abundance of gold. The god of longevity, Shou-lao, appears offering a peach of longevity to one of two sages who attend him on either hand, and above and all about are blossoms and clusters of the fabled fruit of long life, together with bats—symbols of happiness—flying among scrolling clouds. At the top of the hanging are sages studying a painting of the *yang-yin* symbol.

Height, 10 *feet* 2 *inches; width*, 7 *feet* 11 *inches.*

The following rich brocades of silk velvet and gold-colored silk thread form a complete room decoration brought by a bride to the palace of her husband.

All are of a warm, glowing, salmon-pink velvet, ornamented in medallions, scrolls, sprays and foliations of a blossoming-peony design in the gold-colored woven threads, with a border of the same threads embracing in some a continuous swastika fret and in others a conventional scroll of the Indian lotus in light green silk velvet, the whole exhibiting a lustrous sheen. Eighteenth century.

395—Rich Brocades of Silk Velvet and Gold-colored Silk

(*A*) Two Entrance Hangings. These have in addition to the ornamentation above mentioned several repetitions of the "double-joy" symbol, or emblem of connubial bliss—two persons made happy, or "twice glad."

Height, 33¾ *inches; breadth*, 35½ *inches.*

(*B*) Eight Chair Covers.

Length, 19 *inches; width*, 14 *inches.*

(*C*) Four Chair Covers.

Length, 19 *inches; width*, 15 *inches.*

(*D*) Two Pillows.

Length, 23 *inches; breadth*, 10 *inches; depth*, 11 *inches.*

(*E*) Eight Wall Hangings.

Length, 62 *inches; width*, 19 *inches.*

(*F*) Four Wall Hangings.

Length, 64 *inches* (*one*, 60 *inches*); *width*, 19 *inches.*

(*G*) Four Table Mats.

23 *inches square.*

(*H*) Two Table Covers.

Length, 34 *inches; width*, 32 *inches.*

CHINESE PAINTINGS ON GLASS

The following Chinese paintings are of the Ch'ien-lung period, and are in European carved-wood frames imported by the Chinese at the time. (A few are in Chinese frames of teakwood.) The painting is on the under-side of glass. Some of it is distinctly Chinese in type, character, workmanship. Some is evidently the production of European artists, conforming more or less to Chinese canons, as European painters in China were compelled by the Emperor to do, even though they had endeavored earlier to introduce Western methods and ideas in the painting art. Some of the work is that of Chinese students of European masters, and in more than one of the paintings will be noted the influence of European landscape and genre painting, notably that of the Dutch school, an inheritance, doubtless, from the days of K'ang-hsi, when the Chinese ports were open and engaged in commerce with the Occident. The sizes given are exterior frame measurements.

CHINESE PAINTING ON GLASS

396—Portrait of a Young Girl—*Seated*

Height, 13¾ *inches; width,* 11½ *inches*

Three-quarter length portrait of a young girl, seated and turned slightly to the right, her face almost full-front and large eyes looking directly at the spectator. She wears a low-neck, ruffled white gown with over-drapery of deep blue embroidered in gold, and holds on her lap an odd-looking pet animal. A painting marked clearly by the European influence.

CHINESE PAINTING ON GLASS

397—Flowers

Height, 17 *inches; width*, 11 *inches*

(A table screen)

A white-blossoming green shrub sends up gracefully bending stems from the foot of blue rocks on a green knoll. Above them a butterfly hovers in their fragrance. Mirror background; the opposite side also a mirror.

CHINESE PAINTING ON GLASS

398—Golden Landscape

Height, 15 *inches; length*, 18¾ *inches*

(A table screen)

In a wooded retreat among mountains, trees and rocks golden against a dark sky, are numerous pavilions in red, blue and white, and in the foreground is a body of blue water. Three sages in embroidered robes, one walking, one seated and one standing, are severally contemplating nature from rock shelves and steps. On the opposite side is a mirror.

CHINESE PAINTING ON GLASS

399—Chinese Girls

Height, 21½ *inches; width*, 15¼ *inches*

On a dais in a room with gray walls two small dark-haired Chinese girls are seated beside a table, looking at the spectator. One, who sits cross-legged, is gowned in pale pink embroidered with floral sprays. She rests one elbow on the low table and in her other hand holds a long slender tobacco pipe which she has been smoking. Her companion, in dark and light blue and pink, poises her head over one shoulder and holds her left little finger at her chin.

(*Illustrated*)

CHINESE PAINTING ON GLASS

400—"Go"

Height, 21½ *inches; width*, 15¼ *inches*

Two figures are seated on a dais, facing the spectator, at either side of a low "checker-board" table, playing the game of "Go." One wears a pale blue-figured robe, the other a robe of soft gray trimmed in green with gold embroidering. On the table is a vase with a sprig from a flowering tree. Gray background with a gold-embroidered green-blue hanging draped above and at one side.

(*Illustrated*)

399

400

401

402

CHINESE PAINTING ON GLASS

401—The Pink Lady

Height, 18 *inches; width*, 14 *inches*

Three-quarter length portrait of a lovely Celestial maiden wearing a rich robe of pink damask, at her dressing table at the completion of her elaborate toilette. In one hand, raised toward her shoulder, she holds a hand-mirror, but evidently satisfied with what it has already told her she looks out in the direction of the spectator. She has a broad forehead and oval face, and a cupid's-bow mouth. Her black hair is decked with ornaments, and her robe, which is lined in blue, is embellished with gold. Her dress beneath it is pale-green, lightly trimmed with black.

(*Illustrated*)

CHINESE PAINTING ON GLASS

402—Lady Reading

Height, 18 *inches; width*, 14 *inches*

A young lady with thoughtful, expressive face, is portrayed at three-quarter length, holding in her hand an open Chinese scroll. She has paused in her reading and looks up at the observer with deep, quiet eyes. Her flowing, pale-green robes are embellished with foliar scrolls, and rich trimmings and linings of scarlet and yellow, ornamented in gold and black. She is seen against a blue background.

(*Illustrated*)

CHINESE PAINTING ON GLASS

403—A French Lady

Height, 22¼ *inches; width*, 16¼ *inches*

Copy of a French painting of the late eighteenth century. One of the typical figures of the time, a round-faced, pink-cheeked young lady in a high-waisted and low-necked gown, is represented at three-quarter length, standing, and painted in an oval. Her light hair is bound by a blue ribbon, she wears a pearl-gray waist and deep écru skirt girdled in blue, holds sprays of blossoms in her hands and looks directly at the observer. In the spandrels about the oval are Chinese floral forms.

(*Illustrated*)

CHINESE PAINTING ON GLASS

404—An Ancient Story

Height, 23 *inches; width*, 16 *inches*

A representation in many brilliant colors of a tale from the rich treasury of Celestial myth and romance. In the immediate foreground at the left, a bright-faced boy in polychromatic robes stands in the hollow trunk of a dead tree, floating on deep blue waves and gazing heavenward. A little back on the right a beautiful moon-faced maiden, in costume even more gorgeous than his, has descended on a cloud which hangs low over the sea. She holds up in one hand a fly-whisk, and in graceful serenity looks from deep eyes in the direction of the spectator. Background of conventional landscape. Against the sky is a long calligraphic inscription, reciting the love story pictured.

ANTIQUE CHINESE PAINTINGS ON GLASS

Catalogue No. 405

LADY PLAYING THE SHO-FLUTE

and Catalogue No. 406

GOLD-FISH

GOLD-FISH

and Catalogue No. 406

LADY PLAYING THE SHO-FLUTE

Catalogue No. 405

ANTIQUE CHINESE PAINTINGS ON GLASS

CHINESE PAINTING ON GLASS

405—Lady Playing the Sho-flute

Height, 20¾ *inches; width*, 15½ *inches*

A young lady, seated, leans in graceful curves upon a table at her side, resting her elbows on it and with both hands holding up to her small mouth the musical reed instrument which the Japanese name the Sho-flute—one of the instruments used in Shinto to represent the sounds of paradise. She is seen at three-quarter length and wears a gown of rich velvet-black, over blue, with flowing lace sleeves. At a pause in her playing she looks directly at her observer.

(*Illustrated*)

CHINESE PAINTING ON GLASS

406—Gold-fish

Height, 22¼ *inches; width*, 16½ *inches*

Standing at the side of a table and seen at half-length is a placid and sweet-faced young mother, attending her small boy, who is watching gold-fish swimming in a transparent jar. The infant is nude save for the *gamezutachi*, which is orange-pink, embroidered with sprays and floral medallions, and he is sitting on the table. His mother, who is turned slightly to the left, her head gently inclined, wears a beautifully embroidered mandarin coat, light blue, with a narrow pink collar, and deep coral-red cuffs on the flowing sleeves. Sky-blue background.

(*Illustrated*)

CHINESE PAINTING ON GLASS

407—Archery in Winter

Height, 27 inches; length, 33½ inches

In a cold green foreground a family of some consequence is assembled at the foot of some leafless trees—two men, three women and some boys, besides other persons—engaged in the ceremonial sport of arrow-shooting. Back of them in the snow are more bowmen, on horseback, shooting as they run. The people are variously garbed in winter robes of blue, red, white or other color, gold-embroidered. The mountainous background is snow-covered, under a dark winter cloud, and toward the right is seen a church clearly taken from a European painting, as the architecture tells.

CHINESE PAINTING ON GLASS

408—A Garden Party

(Black and White)

Height, 22½ inches; length, 30½ inches

Undoubtedly a reproduction or copy of a Dutch picture, by a Chinese artist. A characteristic landscape composition of the Dutch school, with a broad river winding through it, and gabled buildings on either bank, the windows of the one on the right with the small "Dutch panes." In front of this building, in the foreground, are men, women and children in European dress and with a Celestial version of European features. Two, seated on a garden bench, hold wine glasses, and a child is coming up offering a rose. Others stand about in various attitudes and near the water a little girl is playing with a frolicking dog.

(*Illustrated*)

CHINESE PAINTING ON GLASS

409—Taoist Paradise

Height, 22½ inches; length, 30½ inches

Immortals of the Taoist cult are seated in a riverside garden composing poems, and playing the game of "Go," and standing in study of an open scroll on which the *yang-yin* symbol appears. They are robed in blue, white, red and brown. The landscape is in blue, gray, brown and pale green, and in a reddish-yellow pool are reflections of slender tree trunks.

CHINESE PAINTING ON GLASS

410—A Garden Party of Sages

Height, 22½ inches; length, 30½ inches

In a landscape blue in the fore and middle ground and gray-green in the distance a number of sages are assembled on a fenced-in lawn, enjoying a repast, attendants coming from a pavilion with replenishment. Their garden is on the border of a river, and at its brink another attendant is seated, setting afloat cups of wine in observance of an ancient and famous ceremony. The figures are robed in scarlet, blue and brown.

CHINESE PAINTING ON GLASS

411—Ladies in "The Garden of Blooming Flowers"

Height, 22½ inches; length, 30½ inches

At the left a corner of a summer-house comes into view in a wooded and rocky landscape or natural garden, two ladies approaching on the veranda and another standing on the ground at the foot of the steps. Here on a level patch in the foreground are also other figures, one a boy mounted on a spotted stag. Through the landscape courses a placid river, and on the farther shore are seen some gray buildings. The whole landscape is done in blue, green and yellowish-brown. Rose-tinted clouds float in a blue sky. In a leaf on the pavilion is inscribed the name of the garden.

CHINESE PAINTING ON GLASS

412—Warriors

Height, 21 inches; length, 28 inches

Great men of martial prowess are seen seated and standing within a portico, an aged sage and attendants appearing before them with baskets of fruit. The robes of all—red, blue, yellow, gray, green and brown—are richly brocaded in gold and color. In all there are eight figures, in various expressive attitudes. In the background a conventional landscape.

CHINESE PAINTING ON GLASS

413—Warriors

(A pendant to the preceding)

Height, 21 *inches; length*, 28 *inches*

Mighty men of war now in the garb of peace are assembled to the number of seven on a terrace, apparently recounting and enacting ancient exploits. One wearing two long plumes in his headdress is seated back of a table, a companion sitting at one end of it and another leaning on the opposite end. An elderly man has thrown himself to the floor in front of it in the attitude of telling or representing something, while three others are walking up. All wear ornate robes. Conventional landscape background.

CHINESE PAINTING ON GLASS

414—Landscape with Figures

(Black and White)

Height, 22½ *inches; length*, 30½ *inches*

The endeavor of a Chinese artist to produce a European picture. In a landscape bordering a river, with mountains in the background, several ladies and children are gathered on a flat clearing with trees and brush enclosing it—the corner of a building coming into the picture on the right—watching some white kids about a feeding-trough. On the river sailing vessels are seen.

CHINESE PAINTING ON GLASS

415—Landscape with Figures in a Garden

(Black and White)

Height, 22½ *inches; length*, 30½ *inches*

A Celestial copy or adaptation of a Dutch painting. In the foreground young women in Dutch frocks are standing and seated about a tree, watching some children at play, at the right a young man and woman apparently "treading a measure." Their garden is just outside an arched gateway, and at the edge of a wandering river with castles on both banks among high hills, all the buildings with high gables. On the river are several sail.

CHINESE PAINTING ON GLASS

416—A Pageant

Height, 26¾ *inches; length*, 36¾ *inches*

An enormous float on decorated wheels with scalloped rims, the front in the form of a conventional phœnix head, displays numerous figures and theatrical scenery in gaudy coloring. Four figures are represented in front as drawing the float by cords, and beside it walk several young men and women. Conventional landscape background visible at the right.

CHINESE PAINTING ON GLASS

417—A Pageant

(A pendant to the preceding picture)

Height, 26¾ *inches; length*, 36¾ *inches*

In this painting the float with decorative wheels has a grotesque animal as figure-head, and is drawn by four young women, in front, while three others walking alongside midway of the float assist them with its progress. Four men also walk beside it, their hands in different gestures. On the float, amidst theatrical scenery, various actors are represented, and young women.

CHINESE PAINTING ON GLASS

418—Still Life—Flowers

(Large panel in carved teakwood frame—panel cracked)

Height, 49 *inches; width*, 31½ *inches*

A cloisonné enamel jar in characteristic coloring and design, resting on a small stand of cherry-colored lacquer, contains a dwarf tree-peony with a profusion of blossoms, the leaves yellow, the blossoms a warm pink. Rich and elaborate background of floral brocade in two shades of dark blue (the whole painted).

CHINESE PAINTING ON GLASS

419—Still Life—Flowers

A companion to the preceding, with the same design of peonies and accessories.

ANTIQUE CHINESE PALACE FURNITURE

BIRDCAGES, LACQUERS, AND OTHER OBJECTS OF UTILITY AND EMBELLISHMENT

420—Two Brown Lacquer Boxes (*Ming*)

Oblong, with metal mountings. Inlaid with mother-of-pearl and soapstone set in low relief, and further adorned with raised lacquer-work in different colors, the decoration including the tree-peony and magnolia, rockery, birds perched on branches and flying insects.

Length, 15¼ *inches.*

421—Two Mandarin Hat Boxes (*Ch'ien-lung*)

Deep cylindrical form, in brown, vermilion and olive-green lacquer, with ornamentation in gold outline and veining of lotus and lilies, foliar scrolls and bat emblems of happiness.

Height, 12¾ *inches; diameter,* 15¼ *inches.*

422—Pair Antique Chinese Square Lanterns

Lacquer frames with carved dragon corners, painted in gold with archaic dragon-scrolls, and ornamented with carved teakwood parapets; the glass sides painted with graceful Chinese Court ladies in different attitudes and colors. The frames are of the Ch'ien-lung period; the glass panel paintings are by modern Chinese artists. Panels faced with delicate Chinese silk.

Height, 23 *inches; diameter,* 17 *inches.*

423—Pair Antique Chinese Square Lanterns

Similar to the preceding, but without the teakwood parapets, and somewhat smaller. As with the foregoing the frames are Ch'ien-lung, the glass-paintings modern; panels backed by thin Chinese silk.

Height, 21 *inches; diameter,* 15¾ *inches.*

424—Chinese Tortoise-shell Birdcage

Round, with black lacquer base, on ivory feet and with ivory mountings and *fei-t'sui* jade ornaments. Fitted with rustic perches and cloisonné enamel seed-cup and water-jar. Eighteenth century.

Height, 16¼ inches; diameter, 8½ inches.

425—Buffalo-horn Chinese Birdcage

Round, with brown lacquer frame, on carved ivory feet, with carved ivory fittings, mountings and ornaments, and water and feed jars of Ch'ien-lung blue and white porcelain variously decorated. Carved ivory "worm-feeder" and additional ornament of *fei-t'sui* jade. Eighteenth century.

Height, 22½ inches; diameter, 14¼ inches.

426—Tortoise-shell Chinese Birdcage

With red lacquer frame; round, on carved ivory feet, with carved ivory fittings and ornaments and "worm-tongs," rustic perches, a jade ornament, and feed and water jars of Ch'ien-lung porcelain in five-color decoration. Dragon-loop for suspension. Eighteenth century.

Height, 23 inches; diameter, 14¼ inches.

(*Illustrated*)

427—Split-bamboo Chinese Birdcage

Octagonal, lacquered in brown, with carved ivory and porcelain fittings and ornaments and rustic perches. The metal mountings for hanging include in their ornamentation Dogs Fu with the brocaded ball, mice, jolly male figures as caryatids in the "lantern" above the dome of the cage, and a dragon-head as terminal for the hanging-loop. Eighteenth century.

Height, 21 inches; diameter, 13 inches.

428—Chinese Bamboo Birdcage

Round, on carved ivory feet; formed of split bamboo painted with dark vermilion lacquer, the binding strips and base in black lacquer. Mountings and ornaments are of ivory, intricately carved in openwork, and include a tall central pedestal, a pair of long worm-tongs, or "worm feeders," an egg-shaped worm-box with cover, where worms are kept, and a water-vessel in the form of a bamboo section, the latter delicately carved in low relief with immortals and symbols. In addition are three feed or water-vessels in blue and white porcelain of Ch'ien-lung, with floral decoration. Eighteenth century.

Height, 24 inches; diameter, 14 inches.

(*Illustrated*)

429—Large Chinese Buffalo-horn Birdcage

Cylindrical, on three tall wooden feet carved and pierced. The brown bamboo binders are engraved in fine spiral, and the base, which is of tortoise-shell, is bordered above and below with split bamboo engraved in a minute spiral and carved with a fine but bold Greek fret. The fittings and ornaments include, besides ivories, Ch'ien-lung porcelains in blue and white and enamel colors, and a water-cup carved of white jade with animals in relief, engraved with key-fret borders, inlaid in floral forms with green jade, *fei-t'sui* jade and coral jade, and studded with minute gems. Eighteenth century.

Height, 35 inches; diameter, 15 inches.

(*Illustrated*)

430—Four Carved Lacquer Panels (*Ming*)

Dull red ground, carved with a squirming dragon among peony scrolls, within a swastika-grill border with interruptions of symbols, emblems and scrolls, tinted in low tones and lightly gilded.

Height, 27 inches; width, 21½ inches.

431—Black Lacquer Inlaid Tea Cabinet (*K'ang-hsi*)

Upright quadrilateral form on four short legs; with double doors, and one shelf. Black lacquer, painted and inlaid with mother-of-pearl and gold, with various figures in the open air in beguiling landscapes.

Height, 22½ inches.

432—Teakwood Armchair with Cane Seat (*Ch'ien-lung*)

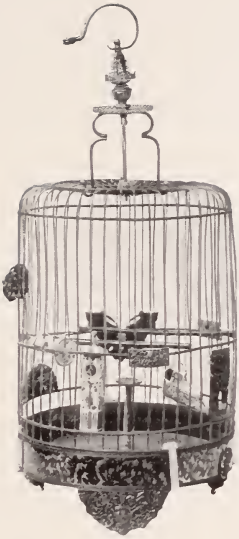
Quadrilateral legs with plain braces. Open arms and back formed of the scrolled archaic dragon; splat with inserted boxwood panels carved with a sprig of the *mei* and a sage and companion under a pine tree.

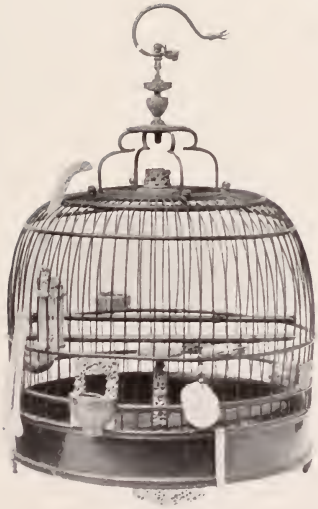
433—Two Teakwood Armchairs (*Ch'ien-lung*)

Antique "bent-wood" arms and back combined in a horseshoe curve; broad splat, carved with figures of sages. Cane seats.

434—Two Teakwood Armchairs

Antique "bent-wood" arms and backs.





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435—Inlaid Lacquer Decorative Panel (*Ming*)

Black lacquer field with brown tones, painted in vegetable colors with rocks, a blossoming wild plum tree, large red poppies and other flowers, and a bird perched on a branch of the plum tree, the painting embellished with brilliant mother-of-pearl inlay.

Height, 23 inches; length, 35½ inches.

436—Ancinet Chinese Chair

Of kiri wood (*Polonia imperialis*); obtained at Kai-feng-fu, the ancient capital of Honan Fu, and said to date from the Sung period. A simple, archaic form, often seen in ancient paintings as occupied by Buddhist monks.

437—Cane-seated Teakwood Armchair (*Ch'ien-lung*)

With curving back; plain legs and braces. Arms and back in balustrade effect, uniform and plain, with bright polish.

438—Teakwood Armchair (*Ch'ien-lung*)

With woven cane seat; four quadrangular legs; plain braces. The arms, back-supports and knee-braces formed of adaptations of the archaic dragon-scroll. Broad, solid splat, ornamented at the top with an openwork carving of bats among clouds surrounding a *Shou* character.

439—Two Teakwood Tables (*Ch'ien-lung*)

With pedestal tops and cabriole legs. Elaborately ornamented in relief and openwork carvings of dragon and peony scrolls, fishes, and the emblematic peach and bat. Tops plain, with raised rim.

Height, 31 *inches; tops,* 18¾ *inches by* 13½ *inches.*

440—Four Carved Lacquer Panels (*Ming*)

Cinnabar-colored lacquer ground, carved with a presentation of a dragon among peony scrolls, painted with vegetable colors largely of greenish note, and gilded. The border has corners of dark olive with a gilt swastika-fret lattice, and foliate interruptions enclosing bat emblems and *Shou* characters.

Height, 28 *inches; width,* 24¾ *inches.*

441—Two Lacquer Trunks (*Ch'ien-lung*)

Oblong shape with brass mountings. Vermilion lacquer with "straps" or corner-bindings in black lacquer. The several panels, on top, sides and ends, ornamented with birds flying among blossoming branches, and landscapes with ornate pavilions, and figures in and about them, with other figures in boats and on horseback, painted in lacquer of many colors with golden embellishment.

Length, 32¾ *inches; height,* 26¾ *inches; depth through,* 22 *inches.*

442—Carved Armchair

Octagonal seat with two broad sides—at front and back—the ends supported each by four legs set at the angles. Dragon-scroll knee-braces with a fret border; carved splat representing a woman playing the flute in a pavilion, and a man with a *fuye* (a form of flute) standing outside under a willow tree, and at the top an openwork panel with the pine, plum, bamboo and willow.

443—Two Carved Lacquer Panels (*Ming*)

Brown or deer-color ground, with the archaic phœnix-scroll and floral forms surrounding a foliate medallion above and a square panel below, each in dark red lacquer and carved with garden scenes, landscapes and figures, the decoration slightly tinted and gilded. Lattice border in the ground color, with emblematic interruptions in brighter colors.

Height, 47½ inches; width, 27¼ inches.

(*Illustrated*)

444—Narrow Lacquer Worship Table (*Ch'ien-lung*)

On four quadrangular legs, with double end-braces. Ornamentation in black, brown, red and green lacquer, of plum and peony sprays in foliated panels, leaf-scrolls, lattice and fret, on tops, sides and ends and down the legs. This shape and height characterize the tables used by the Chinese in heaven-worship, and are seen in the temples and the houses of the nobility.

Height, 33¼ inches; length, 48½ inches; width, 13 inches.

445—Four Chinese Lacquer Panels (*Ming*)

Oblong. Rich, dark red lacquer in the tone of old mahogany, with the varied ornaments known as the "Hundred Antiques" inlaid and set in low relief in a variety of substances, including mother-of-pearl, ivory, soapstone, crystal and glass of different colors—some of the glass plain and colorless, to reveal *mei* blossoms drawn in outline behind it.

Height, 47¼ inches; width, 26¼ inches.

446—Four Carved Lacquer Panels (*Ming*)

The oblong field of cinnabar-color is intricately carved with a representation of the four-clawed dragon rising from a turbulent sea, and a swiftly flying phœnix in the aerial regions aloft, among peony and lotus scrolls in profuse assemblage, painted in low tones with vegetable colors and gilded; conventional border of lattice and emblems.

Height, 47 inches; width, 21¼ inches.

447—Carved Teakwood Round Table with Marble Top (*Ch'ien-lung*)

Six straight legs with expanded knee and enlarged foot, with conventional carvings; circular spreader-brace in bold open scroll, the further ornamental work a finer pierced scroll or grill; the whole smoothly polished in mahogany tones. The top of gray and white clouded marble.

Height, 33¾ inches; diameter, 37 inches.

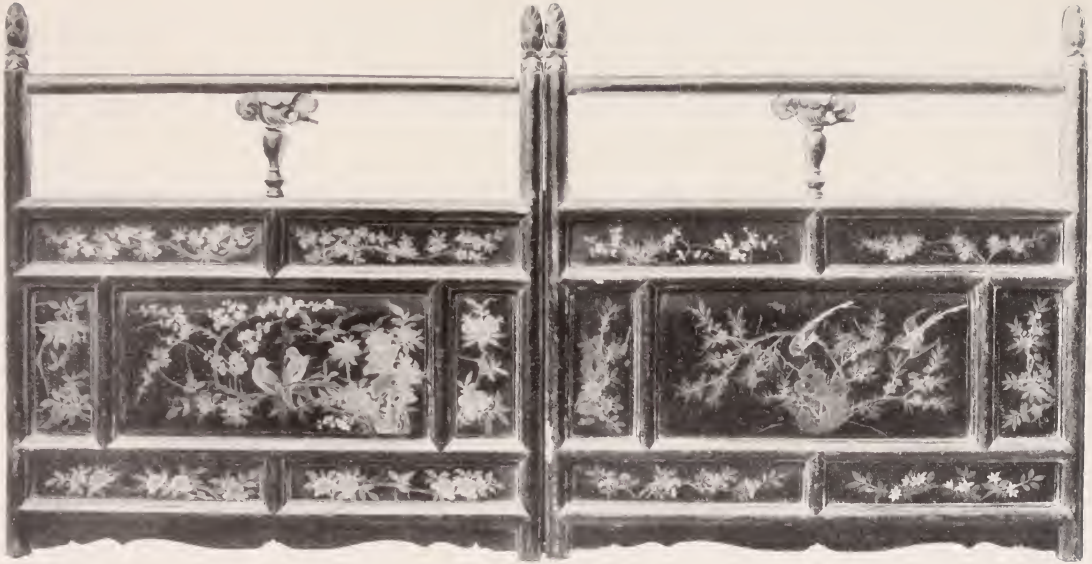
448—Carved Teakwood Armchair with Solid Seat and Embroidered Silk Cushion (*Ch'ien-lung*)

Slightly bowed legs resting on a quadrilateral strip-base, the seat and legs suggesting the form of a Chinese table. Elaborately carved open back and arms, with bats among cloud scrolls carved in relief on the splats. Additional carvings of scepter-heads and several lotus scrolls in low relief.

449—Broad Folding Gate or Hearth Screen (*Ming*)

In two folds, of architectural design. Black lacquer, painted on both faces, in various panels, with mating birds on a *mei* tree branch, larger birds, sprays of blossoms, ceremonial assemblages, and pavilions and figures in landscapes, done in gold lacquer and soft vegetable colors.

(*Illustrated*)



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450—Two Carved Lacquer Panels (*Ming*)

Ornate carving of a huge dragon emerging from ocean billows and sprawling amidst cloud-scrolls and fire, the monster in light and dark green, the flame tongues in red, and the clouds in varying neutral hues, all painted in vegetable colors, with gilding, and blending in a soft harmony. Elaborate border of a lattice-brocade with various *Shou* characters, bat emblems of happiness, and cloud-scrolls.

Height, 46 inches; width, 27½ inches.

451—Twofold Black Lacquer Fire-screen (*Ming*)

Each section built in architectural form, with various depressed and raised ornamental panels, these painted in gold lacquer on both faces with elaborate ceremonial scenes, horses, hares, deer, landscapes, sprays and lattices; side columns surmounted by lotus-bud finials, colored and gilded.

452—Two Richly Inlaid Lacquer Cabinets (*Ming*)

Brown lacquer body, with a luxuriant decoration of plum, peony and other trees, rocks, birds of various species, ducks, and butterflies, in varicolored raised and engraved lacquers, and soapstone and mother-of-pearl inlaid and set in relief. Double doors; two interior drawers.

Height, 54¾ inches; width, 33¼ inches; depth, 16½ inches.

453—Four Carved Lacquer Panels (*Ming*)

On a ground in the color of cinnabar lacquer is an elaborate decoration comprising the dragon rising from waves of the sea, the phœnix in the air above, and intricate lotus and peony scrolls, the whole carved, variously painted in vegetable colors, and gilded. Surrounded by a grill border with interruptions enclosing *Shou* characters, bats and scrolls.

Height, 46¼ inches; width, 24½ inches.

(*Illustrated*)

454—Four Carved Lacquer Panels (*Ming*)

Boldly and vigorously carved with the figure of a single powerful dragon whose tortuous body spreads in coils over the greater part of the large oblong field, amidst full blown peonies, leaf-scrolls and foliations, in chocolate-brown, vermilion, dark olive and other hues, and gilding. Some of the panels have taken in places unusually soft and rich tones. Harmonious conventional border of grillwork, emblems and characters of felicitation.

Length, 46¼ inches; width, 27½ inches.

455—Fourfold Silk Brocade Screen (*Ch'ien-lung*)

In mulberry-wood frame, each panel with a frieze of openwork carved and gilded. The brocade, with a salmon-pink ground, exhibits four-clawed dragons above sea waves, bats, pavilions, cloud-scrolls and various conventional geometrical devices in several colors. The frame is of later manufacture.

Height, 6 feet 3 inches; width of each section, 22¾ inches.

456—Long Teakwood Worship Table (*K'ang-hsi*)

On four tall quadrangular legs; sides and ends carved with scroll ornamentation in low relief. Grapewood top in a single panel. Tables of this height and shape are held in China for the special purpose of heaven-worship, and are found in the temples and the houses of noblemen.

Height, 34 inches; length, 50 inches; width, 19½ inches.

457—Carved Teakwood Smoking Sofa (*Ch'ien-lung*)

Oblong, with heavy bow legs on a quadrilateral strip-base raised on four low feet; straight back and arms, which are stepped. Both faces of back and arms are profusely carved in bold relief with dragons, wave and cloud forms, bats, the endless knot and other symbols, within a raised border of incised lattice-fret interrupted by scrolled panels. The knees, and all sides of the supporting body, are adorned with cloisonné enamel mountings within scepter-head foliations.

Length, 4 feet 8 inches; depth, 3 feet; height of back, 3 feet 11 inches.

(*Illustrated*)

458—Twofold Antique Lacquer Screen (*Ming*)

Painted in bigness of conception and great boldness and vigor of execution with rock peony and magnolia trees, blooming luxuriantly, birds on the wing among the branches and butterflies hovering over the flowers and buds. The painting is in oil colors of vegetable origin, exhibiting a fine, time-toned quality as well as bespeaking an accomplished brush.

Height, 5 feet 10 inches; panel width, 24½ inches.

(*Illustrated*)

459—Inlaid Black Lacquer Smoking-sofa (*Ming*)

Quadrilateral, with straight back and arms, and broadly foliated front. All surfaces except the seat inlaid with mother-of-pearl in a profuse and diverse decoration. A pheasant stands on a rock, a crow is perched near by, smaller birds are on the wing, and butterflies hover over fragrant blossoms, which appear in sprays of great variety.

Length, 6 feet 6 inches; depth, 3 feet ½ inch; height of back, 2 feet 9 inches.

460—Fourfold Inlaid Black Lacquer Screen (*K'ang-hsi*)

The ground, of deep and brilliant black lacquer, is most intricately and profusely inlaid, in mother-of-pearl and gold, with extensive representations of garden scenes, pavilions, many and varied graceful trees and many figures, and high at the top with scrolled clouds. The mother-of-pearl is used in minute pieces of varying tint, to produce the desired color-scheme, and in places is applied in powdered form beneath the last coat of lacquer for certain effects.

Height, 46½ inches; width of each panel, 15¼ inches.

461—Long Teakwood Worship Table (*Ch'ien-lung*)

Solid, beautifully polished teakwood, of rich tone in dark mahogany coloring. The ornamentation is confined to the knee-braces, which are carved with dragons in relief, and to two end-panels filling the interpedal spaces, which present in openwork carving spotted deer under a plum tree and storks about a pine tree. These tables—long, narrow and high—are used by the Chinese in the worship of heaven, and are seen in temples and noblemen's palaces.

Height, 35 inches; length, 76 inches; width, 18 inches.

462—Pair Antique Chinese Foufold Lacquer Doors (*Ming*)

Each door folding in two sections or panels. Ground of brown lacquer well darkened, richly painted in time-softened colors with four-clawed dragons ascending from leaping sea-waves to realms of aerial space among clouds and fire scrolls and hotly pursuing the flaming jewel. The ancient painting in oil colors derived from vegetables.

Height, 5 feet 2 inches; width of each section, 15¼ inches.

463—Black Lacquer Smoking-sofa (*Ming*)

Conventional form and size, with solid, straight back and arms and four short legs. Elaborately inlaid with iridescent mother-of-pearl, the seat in arboreal forms, the other parts in sprays, animals, butterflies, emblems, and vases and baskets of flowers. It bears also numerous calligraphic inscriptions.

Length, 6 feet 5½ inches; depth of seat, 3 feet; height, 32 inches.

(*Illustrated*)

464—Carved Teakwood Smoking-sofa (*Ch'ien-lung*)

Conventional model, with high, shaped back and arms set with grapewood panels and enclosing square and circular plaques of K'ang-hsi porcelain in five-color decoration; finely woven cane seat. Complete, with carved teakwood lamp-table which also contains K'ang-hsi porcelain plaques; pillows and cushions in brilliant Imperial-yellow Chinese silk, and cut-velvet and gold-brocade cushion-covers. The rich ornamentation of the porcelains comprises landscapes and marines, flowering trees, and interior and outdoor scenes with numerous figures in storied incident.

Length, 6 feet 9½ inches; depth of seat, 3 feet 8 inches; height, 4 feet.

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465—Antique Chinese Square Mat

Short, soft, compact pile; loose texture. Scrolls and a broad conventional figure are worked in a salmon-pink verging upon brown, outlined by light mustard-yellow reserve in both medallion and corners. Among the several borders are strips so executed in blue and white as to give a "sprinkled" or "pepper and salt" effect, and the principal border, in colors of the main body, is threaded by a meander of the "sprinkle" pattern. Eighteenth century.

2 feet 2 inches square.

466—Pair Antique Chinese Square Mats

Soft, compact pile. On the central square field of salmon-pink a *Shou*-character medallion in dark blue, surrounded by bat-emblems in cobalt, canary and brown. Border of an involved swastika-fret, effected with all of these colors and white. Seventeenth century.

Length, 2 feet 3 inches; breadth, 2 feet 3 inches.

467—Antique Chinese Square Mat

Compact pile with loose texture. Of golden-yellow aspect with rich sheen. The ground is subtly mottled by a faint and intricate design of scrolling foliations in variants of the body-color, all blending in the old-gold impression, while in strong contrast is a large quadrilateral "medallion" in pale blue, white and dark blue, enclosing a small round medallion of similar execution, the designs of these also being foliate scrolls. Eighteenth century.

Length, 2 feet 6 inches; width, 2 feet 4 inches.

468—Antique Chinese Square Mat

Commingled yellow, brown and tawny tones relieved by light and dark blue, and white, and carrying throughout, within a well-marked border of darker notes, coiling five-clawed dragons, four of them sprawling about a fifth one which occupies the center.

2 feet 8 inches square.

469—Two Antique Chinese Small Mats

Gray field occupied by repetitions of the endless knot in sapphire-blue so deep that it looks almost black, with a medallion of one of the forms of the *Shou* character surrounded by five flying bat-emblems of happiness. Principal border, the swastika fret. Eighteenth century.

Length, 3 feet 6 inches; width, 1 foot 11 inches.

470—Antique Chinese Square Mat

Soft, compact pile. Ground of tawny hue, on which lions in yellow, pale-blue and white are rampant among various scrolls about the filleted ball, as a central medallion, the ornamentation occupying the entire field. Elaborate border of wave-pattern and scepter-heads, in white, yellow, brown and two shades of blue. Early seventeenth century. Delicate sheen.

2 feet 8 inches square.

471—Antique Chinese Mat

Dense pile and texture. Three floral medallions in salmon-pink, pale yellow, sky-blue and deep, dark blue, on an oblong gray-white ground; harmonious border in the lighter colors on blue ground. Eighteenth century.

Length, 3 feet 11 inches; width, 1 foot 2 inches.

472—Antique Chinese Saddle-mat

Oval form; short, close pile. Tree-peony flowers and butterflies within the oval field, about a circular medallion comprehending five lions, large and small; all in blue, white, yellow and brown on a deep sapphire field. Border of symbols and scrolls in similar colors on like ground. Seventeenth century.

Length, 3 feet 6 inches; width, 1 foot 10 inches.

473—Two Antique Chinese Mats

Short pile with loose texture and delicate sheen. Small medallions of various design, in light and dark blue, white, old-gold and ground-reserve, are sprinkled over a field of light fawn, within a narrow border of fret in white on dark-blue with white and pale-blue guard stripes. This is succeeded by a wide border of interrupted fret in white on pinkish-fawn. Early eighteenth century.

Length, 3 feet 8 inches; width, 1 foot 11 inches.

474—Antique Chinese Mat

Short, compact pile and loose texture. Fawn-colored field with a medallion of rocks and blossoming trees in orange-brown, old-gold, light and dark blue, other tree-groups omitting the old-gold occurring between the medallion and angular spandrels enclosing the swastika. Border of swastika-fret with medallic interruptions. Eighteenth century.

Length, 3 feet 10 inches; width, 1 foot 11 inches.

475—Rare Antique Chinese Round Mat

Soft pile and loose texture. Probably made for some special purpose, round mats being unusual among Celestial fabrics. The circular field presents an agreeable confusion of subdued color, in subtly woven, restricted designs worked into the general and more pronounced display of tree branches with large blossoms, scrolling sprays and ornaments. A narrow border of light and dark blue with white dots is embraced within a wider one of bold leaf and blossom motive. Early eighteenth century.

Diameter, 2 feet 10 inches.

(*Illustrated*)

476—Antique Chinese Mat

Soft pile and loose texture. Brilliant mustard-yellow oblong field, defined by a band carrying a geometrical pattern in two shades of blue and white. From alternate corners of the field a tree in cobalt and sapphire-blue springs, the branches swinging across the field midway and dividing it. In each section a flying stork appears above a spotted stag which looks up at it—both emblems of longevity—also in cobalt and sapphire, with the addition of white. Border of the same yellow ground-color, pervaded by a composite meander and swastika-fret pattern in a subtle fawn tone. Eighteenth century.

Length, 3 feet 10 inches; width, 2 feet 1 inch.

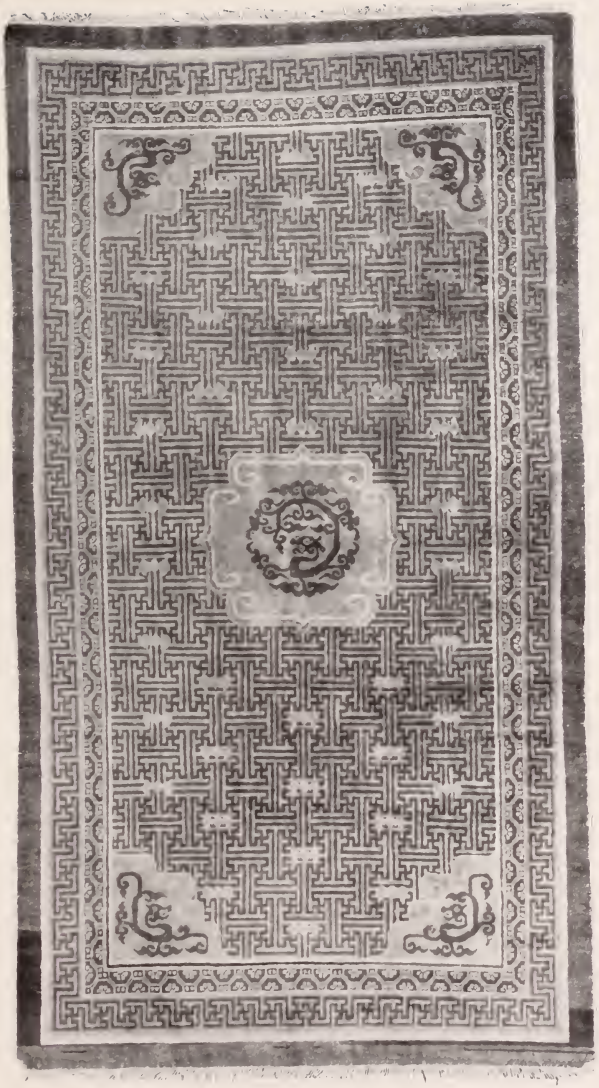
(*Illustrated*)

477—Antique Chinese Mat

Tawny-pink field strewn with peony sprays in white, dark and light blue and pale golden-yellow, between fretted spandrels and a foliar medallion of yellow, white and the ground-color reserve, into which is worked an extreme conventionalization of the archaic dragon-scroll in the two shades of blue with white. Conventional borders in blue and white and ground-reserve, with a meander in light golden-yellow. Early eighteenth century.

Length, 4 feet 10 inches; width, 2 feet.

(*Illustrated*)



478—Antique Chinese Square Mat

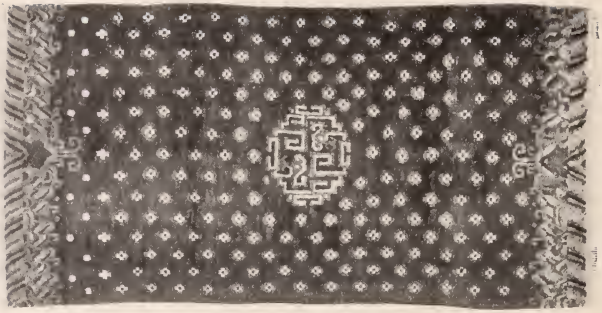
Five-clawed dragons in brilliant yellow overspread a glowing sapphire ground, four dragons in the corners approaching a large central one whose body encircles the flaming jewel. On all sides the conventional wave border at intervals invades the field. The forms of the monsters are picked out in light-blue, orange-pink and white, and the border comprises the colors of the general scheme. Seventeenth century.

Length, 3 feet 5 inches; width, 3 feet 3 inches.

479—Antique Chinese Mat

Short pile with velvety surface; delicate fawn and greyhound hues for the dominant notes, the oblong field carrying conventional trees springing from the directions of the opposite ends, and a central medallion evolved from scrolled tree-forms. Narrow border of the ground-colors with a meander in light-blue, followed by a broader border of freely conventionalized tree or plant scrolls. Seventeenth century.

Length, 4 feet 4 inches; width, 2 feet 3 inches.



480—Antique Chinese Rug

Short, close pile; overcast sides and fringe ends. Field of sapphire luster, strewn with small medallions in salmon-pink and pale yellow-white, encompassing a medallion of conventional archaic dragon-scroll in the same colors. Sides without borders; multicolored end-borders disclosing the latch-hook and other Western Asiatic suggestions. Eighteenth century.

Length, 5 feet 9 inches; width, 3 feet.

481—Antique Chinese Rug

Short, close pile; loose texture. Tawny-salmon oblong field, without corner ornament, sprinkled with sundry small medallions of varied design and color, about a large stork medallion in white, sapphire and sky-blue. Conventional borders. Early eighteenth century.

Length, 4 feet 6 inches; width, 2 feet 4 inches.

482—Antique Chinese Saddle-cloth

Soft pile and loose texture. Foliar medallions, sprays and butterfly-scrolls in yellow, white, brown and blue on a dark-sapphire field. Flower-scroll border in light and dark blue, white and light yellow, on an orange-brown ground. Eighteenth century.

Length, 4 feet 7 inches; breadth, 2 feet 3 inches.

483—Antique Chinese Rug

Compact pile, close texture. Floral and angular scroll corners in bright yellows on dark blue; rich sapphire-blue field overspread by a fine lattice in lighter blue, the interstices enclosing a conventional device in the same light-blue and white, and the lattice interrupted by sprays, butterflies and a medallion, in the yellows of the corner designs. Bright border with scrolls and symbols. Eighteenth century.

Length, 5 feet 8 inches; width, 3 feet 5 inches.

484—Antique Chinese Saddle-mat

In the shape of the silkworm's cocoon. Short, soft, close pile, with a sheen delicate in tone and rich in quality. Conventionalized tree-blossoms in black, canary, fawn and blue, on a gray or light-fawn ground; surrounded by narrow fret and broad scroll borders. Seventeenth century.

Length, 4 feet 6 inches; width, 2 feet 2 inches.

485—Antique Chinese Rug

Short pile and loose texture. Oblong field of salmon-pink with a lattice-fret in lighter tone, spread with varied medallions in light yellow, light and dark blue, and white. Chief border a blue swastika-fret on light yellow ground. Eighteenth century.

Length, 5 feet 6 inches; width, 2 feet 7 inches.

486—Antique Chinese Mat

Gray-white field, with archaic dragon-scroll corners in two shades of blue, the field strewn with sprays and butterflies, in the two blues and light brown and yellow, about a floral medallion in the same colors. Dot, T-fret and flower-scroll borders. Eighteenth century.

Length, 5 feet 2 inches; width, 3 feet 1 inch.

487—Antique Chinese Rug

Compact pile, with loose texture. Field a quasi-salmon pink overborne by tawny hue, carrying floral and geometrical ornament in a central medallion and corners, with intermediate groupings of blossoming dwarfed trees in tubs, all in sapphire and pale sky-blue, with white. Fret and floral borders. Early eighteenth century.

Length, 5 feet 4 inches; width, 2 feet 9 inches.

488—Antique Chinese Rug

A brown field of dark *café-au-lait* note is spread with conventional designs in white, yellow and two shades of blue, and has in the center a medallion presenting in the same colors a kylin and phœnix and the endless knot. Bordered by a fret in salmon-pink on blue, and a further border of scrolling devices in blues, white and yellow on a ground-color the same as the field's. Eighteenth century.

Length, 6 feet 4 inches; width, 2 feet 10 inches.

(*Illustrated*)

489—Antique Chinese Long Mat

Short pile and loose texture. Salmon-pink field, with the archaic dragon-scroll in light and dark blue at the corners; three large flower medallions among the "Hundred Antiques" in bright yellow, brown, white and two shades of blue. Scroll border in harmony. Eighteenth century.

Length, 6 feet 10 inches; width, 2 feet 1 inch.

(*Illustrated*)

490—Antique Chinese Mat

Soft, deep, compact pile. Oblong field of deer-skin ground, in which are worked seven horses, willow and other trees, in one of which two birds perch, mountains and moss-spotted rocks, all in cobalt and sapphire-blue, salmon-pink, white, pale-yellow and different shades of brown; an unusual and individual decoration accomplished in an interesting manner; the horses in different attitudes and no two alike in color. Broad border of foliar scrolls in similar hues, following a narrow border of key-fret in white on blue. Seventeenth century.

Length, 6 feet 1 inch; width, 3 feet 2 inches.

491—Exceptional Antique Chinese Rug

Short, dense pile, and rare ornamentation. Narrow-selvage sides and fringe-ends. A tawny-yellow throughout, with dragon decoration. A central medallion displays a dragon and scrolls in two tones of blue; two flanking medallions two dragons each, in a yellow or yellowish-brown tone deeper than the body-color of the rug, with like scrolls in the two shades of blue; and about the field are eight other dragons in the two blues, picked out by the darker yellow. Surrounding the medallions and scattered throughout the fabric are innumerable twisted cords a few inches in length, coming through the pile and overlying the surface in shaggy carelessness of unique decoration. It has been conjectured that they also serve as a protection to the surface of the fabric. Sixteenth century.

Length, 6 feet; width, 3 feet 1 inch.

492—Antique Chinese Rug

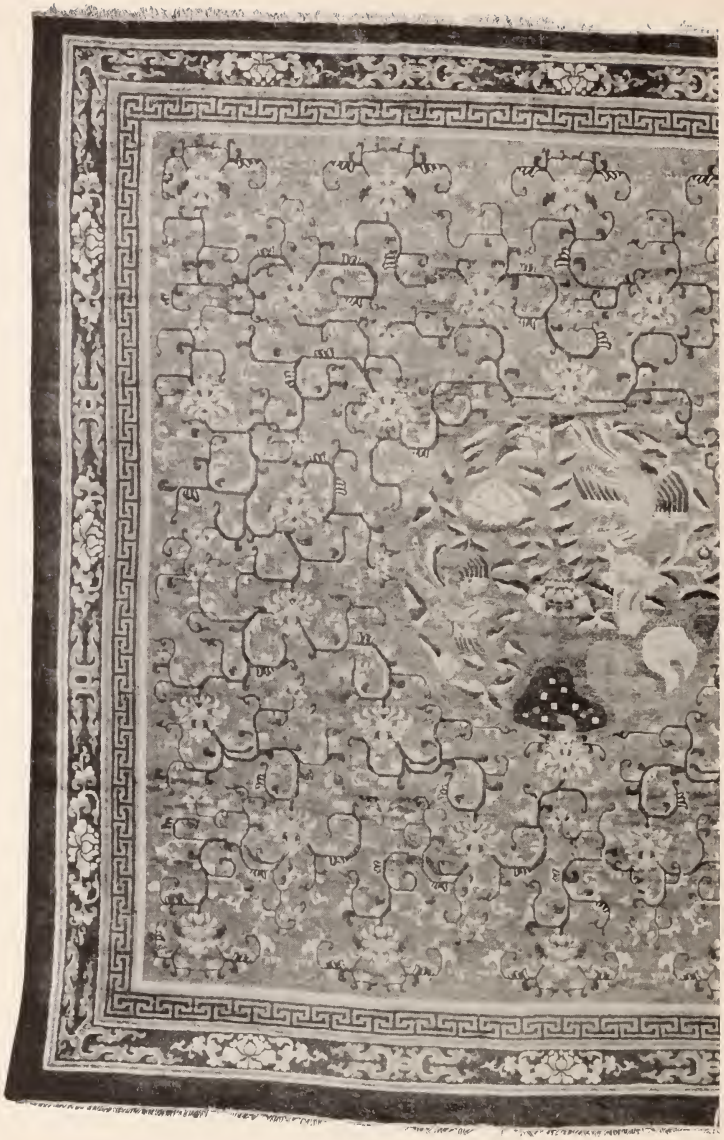
Soft, compact pile; overcast ends and fringed sides. On a light-fawn field the "Hundred Antiques," with various writers' table ornaments, scattered in blue, black, yellow and other colors around a medallion of floral and geometrical designs; correspondent corner patterns, and borders ornamented in two shades of blue and yellow. Seventeenth century.

Length, 6 feet 2 inches; width, 3 feet 10 inches.

493—Eightetenth Century Chinese Rug

Soft pile; loose texture. Glowing sapphire ground between overcast sides and fringed ends, a narrow double-stripe of white and pale sky-blue furnishing the only demarcation of the expansive, gem-hued field. On this blue expanse are spread many foliate sprays and fluttering butterflies, scattered between medallions in pale-blue and white in the corners, and a composite central medallion in the same colors with the addition of yellow, brown, and the deep sapphire of the ground.

Length, 6 feet 3 inches; width, 4 feet 3 inches.



494—Antique Chinese Long-strip Carpet

Deep pile and characteristic texture. *Café-au-lait* ground with delicate sheen, occupied throughout by the "Hundred Antiques" and a medallion of flowering trees with the bat emblem of happiness, in rich and varied colors. Correspondingly luxuriant border in soft and harmonious colors. Eighteenth century.

Length, 9 feet 5 inches; width, 2 feet 2 inches.

(*Illustrated*)

495—Antique Chinese Long-strip Carpet

Short pile, with a smooth, soft surface and fine sheen; the ground a light fulvous tone, lighter in hue than the lightest parts of the tiger's tawny pelt, with foliated spandrels of light brown and a petaled medallion of light and dark brown, sky-blue and the fulvous reserve. Five individual squares of the same design woven as one piece; could be divided and made into mats. Seventeenth century.

Length, 11 feet 2 inches; width, 2 feet 4 inches.

496—Chinese Woolen Rug

Soft, loose pile. Quadrangular field of mustard yellow, of a curiously mottled effect due to a diaper or lattice in lighter tone, enclosing a large foliar medallion adorned with flower scrolls and having a *Shou* character in black at its heart. Successive borders of swastika fret and chrysanthemum scroll in blue, white, orange-pink and brown. Early eighteenth century.

Length, 6 feet 9 inches; width, 6 feet.

497—Eighteenth Century Chinese Rug

Short pile and loose texture; overcast sides; ends bound. Varicolored ground of intricate lattice-work, with a softened salmon-pink, pale canary-yellow, and light, sunny sky-blue effecting the predominating tone; strong contrasts of deep blue and white in a few conspicuous sprays and a central medallion, and Fu-lions rampant in yellow, blue and white in the corners. Light border in harmony, and an outline band of deep sapphire tone.

Length, 8 feet 8 inches; width, 5 feet 4 inches.

(*Illustrated*)

498—Antique Chinese Rug

Loose texture with firm pile; oblong field of light brown covered with a peony-scroll in light Imperial-yellow expanding into blossoms of white, yellow, blue and black. Foliated border of black, white and two shades of blue on pale yellow, between stripes. Eighteenth century.

Length, 9 feet 2 inches; width, 5 feet 2 inches.

499—Antique Chinese Hall Strip

Firm pile with loose texture. At head and foot of the long field, scrolling archaic dragons at the corners with the coveted jewel between them, the field thereafter ornamentally divided into squares by derivative conventional scrolls, the fields between them centered by polyfoliate medallions enclosing the swastika symbol. The field ground-color is salmon-pink, the scrolls are in sky-blue and white, and the medallions in varying yellows and pink. Border of swastika-fret in sapphire-blue on a tawny-yellow ground, with foliate interruptions. Eighteenth century.

Length, 32 feet 7 inches; width, 2 feet 4 inches.

500—Chinese Silk Rug

Soft, deep pile, and brilliant luster. Ground of rich, creamy-brown, decorated in an oblong field and two principal borders with rich foliations and arabesques in cerulean blue and a lustrous mauve. The field contains a central scrolled medallion and between the wider borders is a narrow fret border in the same color scheme. Eighteenth century.

Length, 8 feet; width, 5 feet.

501—Eighteenth Century Chinese Rug

Deep, soft pile and loose texture. On a pale lemon-colored field with a sheen of baffling hue are disposed eight conventional medallions and sundry sprays, in dark blue, pale blue-gray, white, and a deep salmon-pink. Border of T-fret with erratic interruptions; overcast sides and fringe ends.

Length, 8 feet 4 inches; width, 5 feet 5 inches.

502—Seventeenth Century Chinese Rug

Short pile and loose texture. A pale *café-au-lait* field is covered with a swastika-lattice in blue, with central medallion and corners displaying an archaic conventionalization of the dragon with fungus-scrolls, in blue on the main ground-color. Successive stripes and borders, finishing with a band of dark-gray at the overcast sides and fringed ends.

Length, 9 feet 6 inches; width, 5 feet 4 inches.

(*Illustrated*)

503—Eighteenth Century Chinese Rug

Soft, compact pile, with iridescent sheen. The quadrilateral field has a beautiful rose-pink ground, with chromatic aberrations of golden tones, the whole sown with sprays and sprinkled with butterflies in a colorful luxuriance which all but melts into the bewildering sheen. An angular-fret border is succeeded by a broader border of flower forms and scrolled foliations.

Length, 9 feet 11 inches; width, 5 feet 8 inches.

(*Illustrated*)

504—Antique Chinese Rug

Short pile, loose but compact; with sides overcast and ends fringed. Yellow-brown ground throughout, with a bright sheen, ornamented in the large field with lotus medallions in deep blue and pale green, the interspaces disclosing scrolled extensions of the motive in subtle tones a bit lighter than the body-color of the rug; borders of latch-hook and lattice pattern in blue. Seventeenth century.

Length, 9 feet 7 inches; width, 7 feet 1 inch.

505—Antique Chinese Rug

Long pile and loose texture. On a fawn-colored field numerous Fu-lions, scrolls and foliations in two shades of blue with yellow and brown, about a large medallion enclosing a phœnix and kylin in the same colors but with a preponderance of the lighter hues. Foliate and fret borders. Eighteenth century.

Length, 10 feet 5 inches; width, 5 feet 11 inches.

506—Early Eighteenth Century Chinese Rug

Soft, deep pile with loose texture. Ground of a softened pinkish tone, grayed over, worked in relief with an elaborate scroll in palest of golden-yellow outlined in white, the ground further sprinkled with large, yellow-centered chrysanthemums in pale and deep blue, their petals outlined in white; these blooms also executed in relief, like the scroll. Border consisting of successive stripes of dark and light blue and white. Ends overcast; sides have been bound in a magenta cloth.

Length, 11 *feet* 6 *inches; width,* 5 *feet* 6 *inches*

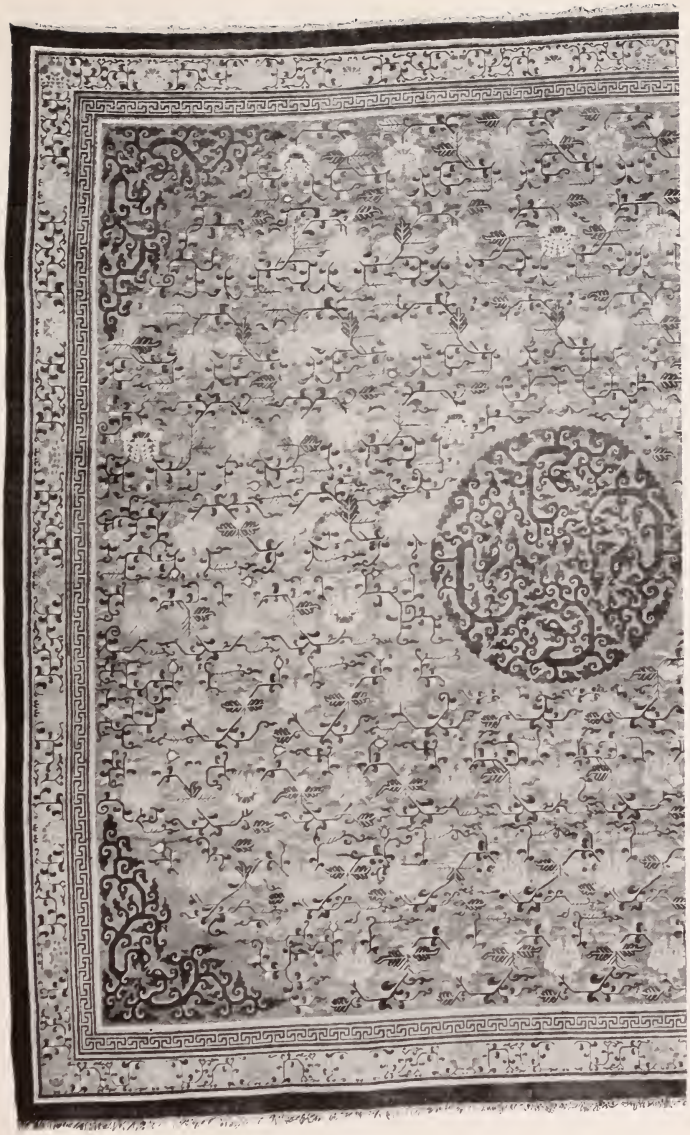
(*Illustrated*)

507—Antique Chinese Rug

Soft pile and loose texture; with a varied decoration from the rich storehouse of Celestial imagery and symbolism. The oblong field, with a ground of baffling tone between yellow-white and pale golden-yellow, is profusely sprinkled with various fruits—the peach, pomegranate and Buddha's-hand citron, of the "Three Abundances," among them—with intermingling butterflies, in black, orange-brown, canary-yellow, robin's-egg blue and salmon-pink, about a medallion of Fu-lions in two shades of blue. Corner ornaments and borders are wrought in agreement of color and design. Eighteenth century.

Length, 10 *feet* 9 *inches; width,* 6 *feet* 4 *inches.*

(*Illustrated*)



508—Antique Chinese Dragon Rug

Thick, close pile, with loose texture: overcast sides and fringe ends. White oblong field displaying an affluence of decorative units, comprising medallions and corner ornaments of scrolled dragons, clusters of the fruits of the "Three Abundances" and sprays of the flowers of the four seasons—the lotus, peony, chrysanthemum and plum—with the poppy, magnolia and other blossoming flora, all in deep sapphire and pale cobalt blue. Borders of swastika fret and foliations in the two blues with white reserve—the white throughout toned by time. Eighteenth century.

Length, 14 feet 9 inches; width, 6 feet 10 inches.

(*Illustrated*)

509—Unusual Chinese Rug

Soft, deep pile. Elaborate corners of salmon-pink carry sprays in two shades of blue, white and golden-yellow, as well as archaic dragon scrolls in the two blues and white, and along the field edge they are stepped. The field is tawny, and surrounds a large medallion whose outline is stepped in correspondence with the corner-edges, the medallion ornamentation including the dragon scroll, foliations and sprays, carried out in the colors of the corners. Borders in harmony, with flowers, foliations and fret. Eighteenth century.

Length, 13 feet 9 inches; width, 13 feet 5 inches.

510—Antique Chinese Square Rug

Soft, compact pile; loose texture. Field of brilliant salmon-pink with delicate sheen, spread with medallions and bold peony-sprays disposed between corner scrolls and a large central medallion of peacocks and cloud forms about the full orb of the sun—all in bright yellows, white, and deep and light blues, precisely defined, with supplemental butterflies, on the expansive and luminous surface. Borders of T-fret, dots and floral lattice. Early eighteenth century.

Length, 13 feet 6 inches; breadth, 13 feet 6 inches.

(*Illustrated*)

511—Large Antique Chinese Rug

Deep pile and loose texture, with two fringed and two overcast edges. Orange-brown field brilliantly adorned in salmon-pink white, black, turquoise-blue, bright yellow and light green with an expansive floreation in the peony motive, around a large medallion of Fu-lions sporting with the brocaded ball. Borders of fret, foliations and numerous stripes in varied colors. Early eighteenth century.

Length, 14 *feet* 5 *inches; width,* 13 *feet* 8 *inches.*

512—Large Antique Chinese Rug

Deep, soft pile with loose texture; fringed sides and overcast ends. A fabric of marked dignity and sobriety, with a decoration rich but subdued, the dimensions adding to the impression, and commensurate borders. Field of a yellowed-brown with salmon-pink trend, carrying a large medallion and four smaller ones, details of the archaic dragon-scroll at the corners, and the varying motives known as the "Hundred Antiques" spaciously distributed throughout the broad, intervening spaces—all in light and dark blue, salmon-pink, white and brown. Early eighteenth century.

Length, 15 *feet* 5 *inches; width,* 11 *feet* 2 *inches.*

(*Illustrated*)

513—Large Antique Chinese Rug

Thick, soft, short pile; loose, flexible texture. Profuse adornment of floral tracery in light and dark blue, white and yellow, surrounding a medallion combining the phœnix and rock peony, on a ground of orange-pink. T-fret, floral and stripe borders. Seventeenth century.

Length, 16 *feet* 8 *inches; width,* 16 *feet* 5 *inches.*

(*Illustrated*)

514—Large Antique Chinese Square Rug

Thick, compact pile and loose texture. The spacious salmon-pink ground is spread with a luxuriant ornamentation of peony blossom and scroll in a harmony of brilliant yellows and blues, soft browns and white, embracing a bold medallion of dragon scroll in two shades of blue. Bordered by a series of stripes, with fret and floral-scroll bands. Eighteenth century.

18 *feet* 9 *inches square.*

(*Illustrated*)

515—Large Antique Chinese Square Rug

Short, close pile. The large square blue field is strewn with sprays and ornaments between a large central medallion and four smaller medallions which are set near the corner designs. The corners exhibit the archaic dragon scroll with conventionalized floral forms, the smaller medallions flowers, foliations and angular scrolls surrounding a *Shou* character, and the larger medallion conventional flower forms and scrolling foliations interwoven with the archaic dragon scroll. All decoration in orange-yellow, pale canary, fawn color, white, various browns, and blue so deep that it appears almost a black. The blue of the field is an unusual one in carpets—of cobalt quality but in a rare hue. The numerous borders include a black swastika-fret on white, a meander and a broad band of foliations. Seventeenth century.

Length, 18 feet 7 inches; width, 17 feet 10 inches.

516—Tiger-skin Rug

Characteristic markings in rich color-quality and of strong emphasis.

Length, tip to tip, 9 feet 8 inches; spread, 6 feet 11 inches.

517—Pair Marble Dogs Fu (*Early Ming*)

Gate ornaments of white marble whose ancient surface is now gray. Carved in conventional attitude, on their haunches, one with its forepaw on the filleted ball, the other with a foot on a prostrate cub, and both looking well downward. Each carved in one piece with its heavy base.

Height, 2 feet 9 inches; width, 1 foot 10 inches; depth, 2 feet 6 inches.

(*Illustrated*)

518—Two Dog-Fu Gate Ornaments (*Early Ming*)

In white marble grayed by time and weather. Seated on their haunches, one with left forepaw on a cub Fu and the other one with his right forepaw on the brocaded ball. Each carved in one piece with the plinth on which he rests, which is sculptured with flower forms and conventional devices.

Height, 3 feet 9 inches; width, 1 foot 7 inches; depth, 2 feet 7 inches.

519—Two Dog-Fu Gate Ornaments (*Early Ming*)

Boldly carved in white marble which time and exposure have turned to gray, on carved pedestal bases which are ornamented with scrolls. Each wears his bell, and has his head turned well to one side.

Height, 3 feet 7 inches; width, 1 foot 10 inches; depth, 2 feet 6 inches.

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